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HUMANITIES



Chautauqua 2000

MARYLAND IN THE CIVIL WAR

July 5-14, 2000

Garrett Community College

The College of Southern Maryland

Chesapeake College

Montgomery College—Germantown

FREE AND OPEN TO THE PUBLIC

Chautauqua at Garrett Community College

Wednesday, July 5

- 10:30 AM *Never Give Up!* (for adults and children) by Mary Ann Jung
Ruth Enlow Library, 6 North Second Street, Oakland
- 7 PM Old Time Music by Hammers and Strings
An Evening with Clara Barton by Mary Ann Jung
Under the tent at Garrett Community College, 687 Mosser Road, McHenry

Thursday, July 6

- 7 PM Fiddle Playing by Ellinor Benedict
An Evening with Harriet Tubman by Gwendolyn Briley-Strand
Under the tent at Garrett Community College

Friday, July 7

- 7 PM Soprano music by JoAnn Fletcher
An Evening with William Lloyd Garrison by Doug A. Mishler
Under the tent at Garrett Community College

Saturday, July 8

- 7 PM Celtic Music by Sang Run
An Evening with Abraham Lincoln by Richard Johnson
Under the tent at Garrett Community College

All sites are handicapped accessible. If you need sign language interpretation to enjoy our programs, please call the Maryland Humanities Council at 410-771-0652 by June 21, 2000.

Directions to Garrett Community College: Take exit 14A off I-68. Follow 219 South to McHenry and turn left at Mosser Road. For Garrett Community College information, call the Garrett Lakes Arts Festival at 301-387-3082. For further information about the Chautauqua, call the Maryland Humanities Council offices at 410-771-0652.

Contact the Garrett Lakes Arts Festival at 301-387-3082 for a schedule of additional cultural activities during the weeks of July 1-9, 2000.

Chautauqua at the College of Southern Maryland

Monday, July 10

- 2 PM *What's Your Favorite Lincoln Story?* (for adults and children) by Richard Johnson
Richard R. Clark Senior Center, 1210 East Charles Steet, La Plata
- 6:30 PM Choral Music by Southern Maryland Singers
- 7:30 PM *An Evening with William Lloyd Garrison* by Doug A. Mishler
Under the tent at the College of Southern Maryland, 8730 Mitchell Road, La Plata

Tuesday, July 11

- 6:30 PM Folk Music by David and Ginger Hildebrand
- 7:30 PM *An Evening with Abraham Lincoln* by Richard Johnson
Under the tent at the College of Southern Maryland

Wednesday, July 12

- 6:30 PM Parlor Music by Keys and Frets
- 7:30 PM *An Evening with Harriet Tubman* by Gwendolyn Briley-Strand
Under the tent at the College of Southern Maryland

Thursday, July 13

- 6:30 PM Celtic Music by Grace Griffith
- 7:30 PM *An Evening with Clara Barton* by Mary Ann Jung
Under the tent at the College of Southern Maryland

You are welcome to bring a picnic (no alcoholic beverages permitted on college grounds) and a blanket. Seating in chairs also available. College Store and Ice Cream Corner open until 9 PM.

All sites are handicapped accessible. If you need sign language interpretation to enjoy our programs, please call the Maryland Humanities Council at 410-771-0652 by June 21, 2000, or the CSM Learning Assistance Center at 1-800-933-9177.

Directions to the College of Southern Maryland: From the intersection of Route 5 and Route 301, travel south on Route 301 approximately six miles to the traffic light at Mitchell Road. Turn right on Mitchell Road, and proceed approximately two miles to the main entrance of the college. For College of Southern Maryland information, call 301-934-7766. For further information about the Chautauqua, call the Maryland Humanities Council offices at 410-771-0652.

Chautauqua at Chesapeake College

Monday, July 10

7 PM Period Music by the Banjo Man & Bill (Tom McHugh and Bill Matthews)
Maryland Line Medical Department re-enactors will be on site at 5:30 PM
An Evening with Clara Barton by Mary Ann Jung
Under the tent at Chesapeake College, US 50 and US 213, Wye Mills

Tuesday, July 11

7 PM Violin Music by Denise Carlson
An Evening with William Lloyd Garrison by Doug A. Mishler
Under the tent at Chesapeake College

Wednesday, July 12

7 PM "Music in the Camp," by Clayton Railey, reader, and Tom McHugh, music
An Evening with Abraham Lincoln by Richard Johnson
Under the tent at Chesapeake College

Thursday, July 13

10:30 AM *The Secret Language* (a workshop on slave spirituals and quilts for adults and children)
by Gwendolyn Briley-Strand
Chesapeake College Cambridge Center, 416-418 Race Street, Cambridge

7 PM Gospel Music by UHURU Gospel Choir
An Evening with Harriet Tubman by Gwendolyn Briley-Strand
Under the tent at Chesapeake College

All sites are handicapped accessible. If you need sign language interpretation to enjoy our programs, please call the Maryland Humanities Council at 410-771-0652 by June 21, 2000.

Directions to Chesapeake College: Chesapeake College is located at the intersection of US 50 and US 213 on Maryland's Eastern Shore, 14 miles east of the Chesapeake Bay Bridge. For Chesapeake College information, call 410-827-5867. For more information about the Chautauqua, call the Maryland Humanities Council offices at 410-771-0652.

Chautauqua at Montgomery College–Germantown

Tuesday, July 11

- 7 PM Original songs and classical guitar by Christina Muir
An Evening with Harriet Tubman by Gwendolyn Briley-Strand
Under the tent at Montgomery College–Germantown, 20200 Observation Drive,
Germantown

Wednesday, July 12

- 2 PM *William Lloyd Garrison and the Question of Civil Disobedience* by Doug A. Mishler
Germantown Community Library, M118 at Middlebrook, Germantown
- 7 PM Modern folk music written and performed by Jerry Bresee
An Evening with William Lloyd Garrison by Doug A. Mishler
Under the tent at Montgomery College–Germantown

Thursday, July 13

- 7 PM Original songs and guitar by Mary Sue Twohy
An Evening with Abraham Lincoln by Richard Johnson
Under the tent at Montgomery College–Germantown

Friday, July 14

- 2:00 PM *In Defense of Liberty: African Americans and the Civil War* (for adults and high school students) by Sharon Harley (supported by the Maryland Commission for Celebration 2000)
Asbury Methodist Village, Community Center Building, 201 Russell Avenue, Gaithersburg
(open to the general public)
- 7 PM Civil War-era guitar, banjo, and fiddle music by Liberty Dawn and George Welling
An Evening with Clara Barton by Mary Ann Jung
Under the tent at Montgomery College–Germantown

All sites are handicapped accessible. If you need sign language interpretation to enjoy our programs, please call the Maryland Humanities Council at 410-771-0652 by June 21, 2000.

Directions to Montgomery College–Germantown: From I-270 take exit 15 East (Route 118). Continue to traffic light at Observation Drive and turn right. For Montgomery College information, call 301-353-7700. For further information about the Chautauqua, call the Maryland Humanities Council offices at 410-771-0652.

Welcome to Our Chautauqua!

This year marks the sixth season for the Maryland Humanities Council's Chautauqua in western Maryland, the second season in Montgomery County, and our inaugural year in Southern Maryland and the Eastern Shore. At the turn of the century an annual summer Mountain Chautauqua flourished in Garrett County, and in 1891 a Chautauqua took place at Glen Echo in Montgomery County. The Maryland Humanities Council is delighted to continue bringing what Theodore Roosevelt dubbed "the most American thing about America" back to the Free State.

What is a Chautauqua? Taking its name from a lake in New York State, the Chautauqua (shuh-taw-kwa) began in 1874 as a training course for Sunday School teachers. In 1878 the Chautauqua movement expanded its philosophy of adult education to include an appreciation for the arts and humanities. By 1904, Chautauqua took to the road as part of the Lyceum movement, bringing lectures and entertainers to towns across America. By the end of the Roaring Twenties, Chautauquas were a thing of the past.

Reborn as a humanities program in 1976, today's Chautauquas feature scholars who take on the persona of celebrated historical figures, educating and entertaining audiences as they bring the past to life again. Families gather for our Chautauqua under starry skies in a big open tent.

The theme for our 1999 Chautauqua is "Maryland in the Civil War" and features appearances by Clara Barton, William Lloyd Garrison, Abraham Lincoln, and Harriet Tubman. Please join us under the big top for a memorable week of *free* programs at Garrett Community College, the College of Southern Maryland, Chesapeake College, and Montgomery College-Germantown.

The Maryland Humanities Council wishes to thank the following institutions and people:

Garrett Community College

Stephen J. Herman, President

Elizabeth Johnson and Stephen Schlosnagle, Planning Committee

The College of Southern Maryland

Josephine S. Williams, Dean of Arts and Sciences

Jean Burke, Chrissie Cavanaugh, Emmitt Woodey, John Maerhofer,
and Michelle Goodwin, Planning Committee

Chesapeake College

Stuart M. Bounds, President

Mary Ellen Larrimore, Chautauqua Site Coordinator

Marcie Alvarado-Molloy and Dick Petersen, Planning Committee

Montgomery College-Germantown

Dale Johnson, Acting Provost

Myrna Goldenberg, Director, Paula Peck Humanities Institute

Elena Saenz Welch, Cynthia Ray, and Sarah Kimbrough, Planning Committee

We also wish to thank Columbia Gas of Maryland, Lockheed Martin, the National Endowment for the Humanities, and the Maryland Division of Historical and Cultural Programs for major support for this project. Thanks as well to the Garrett County Arts Council, the Garrett Lakes Arts Festival, and the Maryland State Arts Council for their additional support.

Barbara Wells Sarudy
Executive Director

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Maryland

HUMANITIES

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Council Staff

Barbara Wells Sarudy, Executive Director

Stephen G. Hardy, PhD, Deputy Director

Judy D. Dobbs, Deputy Director

Carol Benson, PhD, Senior Program Director

Polly P. Weber, Senior Program Director

Belva J. Scott, Program Director

Jennifer M. Ford, Program Director

Robert I. Cottom, PhD, Magazine Production Editor

William Lloyd Garrison

"I will be heard!"

By Doug A. Mishler

"I am in earnest! I will not equivocate! I will not excuse! I will not retreat a single inch, and I will be heard!!!" William Lloyd Garrison's statement in 1831 was one of the most incendiary in American history. It announced to the world that the debate over the great moral issue of that age—slavery—had gained a voice that nothing short of death would still. For thirty years before the Civil War broke out, Garrison never retreated an inch as he tirelessly insisted upon the emancipation of all humanity from "immoral, unchristian, undemocratic" slavery.

With undaunted courage and an amazing self-assurance that he "spoke Christ's words in all their simplicity and power," Garrison railed against slavery's evils. He declared himself on God's mission to compel both the "southern Slaveholder" and their "northern abettors" to "tremble at God's vengeance" for the evils of slavery. For his uncompromising stance many in the South branded Garrison a traitor to his race and charged him as a felon for inciting both Nat Turner's servile rebellion and John Brown's murderous raid. In the North he was just as popular, often characterized as the "Massachusetts Madman," an unreasoning zealot who clearly threatened national stability. Yet to a handful he stood as the national conscience, a beacon of the nation's founding moral code of equality and liberty.

Garrison's moral vision helped spur a revolution that forever reshaped the nation. Garrison was shaped by his New England heritage—he

heard the lofty idealism but experienced a rather tawdry reality. In spite of this, he came to believe that the Declaration of Independence was divinely inspired in asserting that all men (he would add women), whether black, red, or white, were created equal. And once he came of age, he devoted every breath to making his nation live up to that glorious credo of human rights. He campaigned to make America what John Winthrop had once dreamed for New England, that it be "A City upon the hill," the perfect exemplar of human rights and equality.

Garrison was born into poverty in 1805 and deserted by his alcoholic father two years later. During an optimistic time when supposedly both the economy and democracy were flowering in America, Garrison spent his youth peddling fruit and rummaging through garbage piles to feed his mother and brother. He had no luxuries and no education. Though he wrote poetry, he made no pretense of being an author or poet. Though he rubbed shoulders with John Greenleaf Whittier, Ralph Waldo Emerson, Henry David Thoreau, and other great intellectuals, he never portrayed himself as one. Even at the peak of his popularity and power, when he stood with presidents and kings, he still proudly proclaimed himself a "mechanic, a typesetter, an editor," most at home with the working classes or the free black populace in Boston amongst whom he lived.

Garrison rose to prominence because of his flair for typesetting and his inflammatory prose. At age twenty-three he began his life's

work as a social-crusading editor. In his first newspaper he demanded the eradication of alcohol which had destroyed both his father and brother.

Despite his robust reform efforts on alcohol, education, prison environment, and public morality, his anti-slavery crusade quickly consumed him. Even though he uncompromisingly supported women's rights—he was mentor to Florence Kelley, Angelina Grimke, and Lucretia Mott—Garrison was perceived almost exclusively as "the abolitionist." His reputation and historical legacy were shaped primarily by his decades of unceasing assaults on the public immorality of "that covenant with Satan"—slavery. In 1831, at just twenty-six, he founded the great abolitionist newspaper, *The Liberator*.

Spurred by the evangelical fervor of the Second Great Awakening, Garrison approached his crusade against slavery with a religious fervor that harkened back to New England's Puritan founders. Like Roger Williams, Anne Hutchinson, or John Winthrop, Garrison honestly assumed that his words "are but the words of God," and that his cause was absolutely righteous: "I follow in the path of Christ." His unflinching certainty made Garrison insufferable to men such as Abraham Lincoln or his great foe Daniel Webster, both of whom opposed Garrison's rigid and divisive absolutism on the abolition of slavery. For Garrison, compromise on this issue was impossible. "It is an absurdity in morals to define the boundaries of a sin."

*Portrait of William Lloyd Garrison from the
Society Portrait Collection. Courtesy of the
Historical Society of Pennsylvania*



His self-righteousness even caused Garrison to malign his friends and allies when they diverged from his path. He publicly denounced Frederick Douglass and Wendell Phillips for their heresy. Like Roger Williams almost two hundred years earlier, he even attacked the religious foundation of his society. He condemned all denominations for failing to follow his (and God's) crusade against slavery. He declared that "Christianity has done nothing by direct effort for our slave brethren. . . . The blood of millions is upon your Church garments yet you heed not the stain!"

His moral absolutism also compelled him to denounce political parties as "unfit" for doing God's justice. "Great changes in public opinion are brought by the truth of Jesus and not by political organizations." By the 1840s his hostility to politics led him to openly condemn the Union by calling the Constitution a "Covenant of death, and agreement with hell! . . . I disown the American Constitution as the symbol of unequaled hypocrisy, oppression, and evil."

To confront slavery's ungodly influence in America, Garrison called upon righteous men and women to join him "to make disturbances and turn the world upside down." But though he called for rebellious provocations, he also stressed they had to be non-violent. Even well into the Civil War, he remained a zealous pacifist, absolutely opposed to violence in any form. Whether slave insurrection, John Brown's acts, or even abolitionist William Lovejoy's failed

fight to stop his lynch mob, Garrison insisted, "Christianity sanctions the use of nothing more than moral and Religious means and measures. . . . there is immense superiority in the martyr spirit over that of armed resistance."

While Garrison criticized the moral failings of the South and condemned slaveholders to God's vengeance, he was almost as harsh on the North. Whether he called them "abettors" in slavery or merely "apologists," no northerner was innocent of evil if they were not true Garrisonian abolitionists. He fumed that "prejudice in the North is stronger than in the South and bristles like so many bayonets around the enslaved."

Garrison's assertion, "I rank myself as a colored man," was indicative of his intense desire to achieve genuine racial equality. He viciously harangued people from Harriet Beecher Stowe to Lincoln and the rest of white America who considered African Americans to be lesser beings. He was intensely proud that on his first trip to England, people there were dumbfounded to find out that he was not black. They assumed no white man could speak with such passion for black equality.

As an extreme supporter of black equality, Garrison was unalterably opposed to gradual emancipation and completely detested the premise

The great question of our age is not Negro rights or women's rights, but human rights!

William Lloyd Garrison

of African colonization. To him African Americans were American citizens, not aliens, and "They should be accorded all the rights and privilege which belong to them as men and Americans. They are the bone of our bone, the blood of our blood."

In public Garrison was aflame. "I have need to be all on fire, for I have mountains of ice about me to melt." Yet in his private life he was everything he was not in public: moderate, quiet, self-effacing. He was devoted to his family, and they to him. When his wife Helen died in 1876 after forty-two years of marriage, he sat for hours in her favorite spot by the window. Even enemies would warm to him when they met him privately. Despite an upbringing steeped in a loathing of Garrison's style and his attacks on her family, Harriet Beecher Stowe went away from her first meeting with Garrison completely charmed. Though most people perceived his fire as a hatred of mankind for its

failures, the essence of the man actually arose from his love of humanity and his obsession for perfection.

William Lloyd Garrison was a zealot. Quoting his favorite biblical passage, Isaiah 58, "Cry aloud, spare not, lift up thy voice like a trumpet and show thy people their transgressions," Garrison was that trumpet. He stood at the vortex of the United States' greatest storm, its greatest calamity, its greatest moral failure.

Perhaps Garrison's special mission to perfect America was best summarized in Wendell Phillips' eulogy for his friend in 1879: "His was an earnestness that would broke no denial, that consumed opposition with the intensity of his convictions, that knew nothing but right. . . . His was the happiest life I ever saw. To the day of his death he was as ready as in his youth to confront and defy a mad majority. He was never timid."

Suggested Readings

Cain, William, editor. *William Lloyd Garrison and the Fight Against Slavery: Selections from the Liberator*. New York: Bedford Books of St. Martins Press, 1995.

Fredrickson, George, editor. *William Lloyd Garrison*. Englewood Cliffs, NJ: Prentice-Hall, 1968.

Garrison, Wendell Phillips and Francis Jackson Garrison. *William Lloyd Garrison: The Story of His Life as Told by His Children*. Boston: Houghton Mifflin, 1885.

Korngold, Ralph. *Two Friends of Man: The Story of William Lloyd Garrison and Wendell Phillips*. Boston: Little, Brown, 1950.

Mayer, Henry. *All on Fire: William Lloyd Garrison and the Abolition of Slavery*. New York: St. Martins Press, 1998.

Merrill, Walter. *Against Wind and Tide*. Cambridge: Harvard University Press, 1963.

Stewart, James. *William Lloyd Garrison and the Challenge of Emancipation*. Chicago, Illinois: Harlan Davidson, 1992.



Meet Doug Mishler (William Lloyd Garrison)

Doug A. Mishler is Administrator for the Nevada State Division of Museums. He spent two years as a Program Coordinator for the Nevada Humanities Committee and has taught at the University of Nevada and Western Washington University. As a public historian, he has written a history of the Ringling Brothers Circus and consulted and developed several Chautauqua programs in communities in the west. Since 1994 he has given over 300 public humanities lectures and Chautauqua performances, appearing as Theodore Roosevelt, Andrew Carnegie, Henry Ford, and William Lloyd Garrison. In 1995 Mishler appeared as P. T. Barnum at the Maryland Humanities Council's inaugural Chautauqua in Garrett County. He holds a PhD in American cultural history from the University of Nevada, Reno.

I will be as harsh as truth and as uncompromising as justice.

William Lloyd Garrison

Timeline: William Lloyd Garrison

- 1805 Born December 10 in Newburyport, Massachusetts.
- 1808 Alcoholic father deserts the family.
- 1818 Becomes an apprentice printer for the *Newburyport Herald*.
- 1826 Becomes editor of the *Essex County Free Press*.
- 1828 Serves as editor successively for *National Philanthropist* (Boston) and *Journal of the Times* (Bennington, Vt.)
- 1829 Works as co-editor of *The Genius of Universal Emancipation* in Baltimore.
- 1831 Begins publication of *The Liberator* on January 1 and publishes *Nat Turner's Insurrection* in August.
- 1832 Founds the New England Anti-Slavery Society and publishes *Thoughts on African Colonization*.
- 1833 Takes first trip to England. Founds American Anti-Slavery Society.
- 1834 Marries Helen Benson.
- 1835 Nearly lynched in Boston over his abolitionist views.
- 1837 First espouses non-resistance and women's rights.
- 1840 Refuses to be seated at the International Anti-Slavery convention in London because women are not treated equally.
- 1844 Pushes American Anti-Slavery Society to call for disunion.
- 1845 Publishes *Narrative of the Life of Frederick Douglass*.
- 1850 California Compromise and Fugitive Slave Law.
- 1854 Kansas-Nebraska Act.
- 1855 Breaks with Frederick Douglass.
- 1857 Dred Scott case.
- 1859 Defends John Brown's raid.
- 1860 Election of Lincoln and Southern secession.
- 1861 Finally endorses the war but criticizes Lincoln's policy against using black troops.
- 1862 Hails the Emancipation Proclamation and announces the work of abolition has ended.
- 1864 Breaks with Wendell Phillips over continued push for Fourteenth and Fifteenth Amendments.
- 1865 Ceases publication of *The Liberator* December 29. Wife Helen has a stroke.
- 1866 Denounces President Andrew Johnson and supports radical Reconstruction.
- 1872 Bitterly opposes Horace Greeley's campaign for Presidency.
- 1876 Wife Helen dies.
- 1877 Speaks out in support of open immigration and the rights of Native Americans.
- 1879 Dies May 24 in Boston.

Abraham Lincoln

“With malice toward none; with charity for all”

By Richard Johnson

“Democracy on trial!” This was the American theme to which Abraham Lincoln gave a universal meaning and significance. Among the participants who helped to create the history of this nation during the mid-nineteenth century, Lincoln excelled in his ability to set the Civil War into this theme—the trial of democracy—the supreme test that “whether this nation, or any nation so conceived and so dedicated, can long endure.”

Lincoln acutely understood the war and the events leading to it. His speeches, letters, and other notes gave Americans a means for seeing the war as part of a greater process of maturation of the nation. And like Lincoln himself, they might celebrate the triumph yet never forget the terrible tragedy which accompanied it.

Born in 1809 into a poor and mostly illiterate Kentucky farmer's family, Abraham Lincoln grew up in an environment with little education and much hard work. His father struggled to gain a clear land title and secure livelihood, moving the family several times and eventually settling in Illinois. Lincoln's mother died when he was only nine; he rarely spoke of her in later life. While Lincoln worked with his father on the farm, a distance grew between them. When he moved away at the age of twenty-two, he did not return to visit for the next nine years.

The tall, wiry Lincoln longed for a world outside that of a farmer and hunter. He got his first taste from books which he borrowed and read. To the young boy Parson Weems'

biography of George Washington was particularly impressive, and perhaps helped to instill in Lincoln a belief in the importance of personal integrity as well as a sense of national dedication. Two trips to New Orleans carrying merchandise by flatboat opened an immense world beyond the farm. After the second trip he became a store clerk, and acknowledged that he wanted to study law.

Lincoln moved to Springfield, took up the practice of law, got elected to the state legislature, and began to feel part of a society more genteel and affluent than he had known on the farm. However, it all threatened to collapse when he courted Mary Todd, a visiting Southern belle from Kentucky. When the two announced their engagement, the Todd family rejected Lincoln as unsuitable. In despair Lincoln broke the engagement and entered a period of deep depression that greatly worried his friends. A year and a half passed before friends were finally able to bring them together again. This time the young couple set a wedding date without telling Mary's family.

Lincoln seemed to have a promising political career in the Illinois Whig Party. After serving in the state legislature he was elected to Congress in 1846. But when his term ended he did not seek reelection. Other politicians filled the important posts, while the Whig party that had nurtured him broke up over the issue of slavery. This left Lincoln without strong political backing.

From Illinois Lincoln watched as the nation moved precipitously towards a crisis in the 1850s. The Southern demand for the protection of slavery now included the right to extend slavery indefinitely into the new territories, and even federal protection of slavery in Northern states which had banned it. Lincoln's “House Divided” speech of 1858 chronicled the increasing Southern demands, beginning with the Kansas-Nebraska Act, continuing through the elections of 1856 and the Supreme Court's 1857 decision in the Dred Scott Case. He saw the lines of contention between North and South hardening and realized that each region tolerating the existence of the other was not destined to continue.

In the political climate of the times Lincoln appeared a moderate because he confined himself to opposing the extension of slavery while affirming his support for the United States Constitution and its protection of slavery. He did not favor the abolition of slavery unless it could be done by changing the Constitution. Thus in 1860 when the Republican Party sought a moderate candidate who might attract the largest possible number of votes in the presidential election, it passed over the better known but more radical William Henry Seward and nominated Lincoln.

Lincoln's election was achieved with a plurality of only forty percent of the popular vote since Democrats splintered into support for several candidates. If slavery could not continue to spread, soon the North with its greater popula-

He who does something at the head of one regiment, will eclipse him who does nothing at the head of a hundred.

Abraham Lincoln

tion would gain additional free states from the territories and control all three branches of government. The South would be reduced to permanent minority status. It would be only a matter of time, Southerners feared, before the forbearance of slavery which Lincoln declared would give way to a demand for abolition. Before Lincoln assumed his office, seven Southern states left the Union and called upon their sister states to form a new independent nation. War was imminent.

Unlike many of his contemporaries, Lincoln always kept in mind the need for reconciliation. In his second Inaugural Address, he carefully avoided blaming the South for inflicting the war upon Americans. He suggested that perhaps the war was God's punishment on all Americans for the national sin of slavery. He closed with a call for a better future:

With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on, to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow, and his orphan—to do all which may achieve and cherish a just, and a lasting peace, among ourselves, and with all nations.

It was the theme he had addressed clearly at the first Inaugural Address, four blood-drenched years earlier. Speaking to Americans in the South before the war had actually begun, he said,

We must not be enemies.



Allan Pinkerton, President Abraham Lincoln, and Maj. Gen. John A. McClellan at the White House, Annetam, Maryland, 1862. Courtesy of the Library of Congress, LC-B81-1-949.

Though passion may have strained, it must not break our bonds of affection. The mystic chords of memory, stretching from every battlefield and patriot grave, to every living heart and hearthstone, all over this broad land, will yet swell the chorus of the Union, when again touched, as surely they will be, by the better angels of our nature.

Both sides at first seemed to believe that the war would be a short series of decisive victories on the battlefield, followed by peace and acceptance of their goals. Instead, neither side was able to gain that decisive victory, the war dragged on, and the people grew weary. Faced with a growing need for more troops, Lincoln realized by the

summer of 1862 that he must make one of the greatest gambles of his presidency by making the war to save the Union become also a war of liberation—a war to free black slaves. By doing so, he hoped to enroll blacks, both North and South, into the Union Army. His action, however, ran the risk of angering not only many Northern whites who opposed any sense of equality with blacks, but most importantly, the loyal border states which had remained in the Union while retaining slavery. Lose their support, and clearly the Union would lose the war.

Hence the Emancipation Proclamation which Lincoln finally issued actually declared that slavery was protected in those areas currently under Union control, while slaves were declared free in those areas in rebellion. It was a document without moral content, but it accomplished its task, holding on to the border states while eventually bringing forth the manpower needed to win the war.

Today some conclude that the President was a racist. As a political leader whose first goal was to win the war and reunite America, he believed he could not afford to make racial equality a more promi-

nent goal without increasing the risk of losing the war, thus ironically losing the chance to affirm equality and end slavery. But Lincoln grew to understand that true equality required more than just an end to slavery. He worked diligently to secure passage of the Thirteenth Amendment abolishing slavery throughout the United States. Frederick Douglass, the black abolitionist for whom full equality was the primary goal, would tell blacks that Lincoln was the best white friend they had.

When the war was over a crowd gathered outside the White House and cheered for the victorious President to speak. Always uncomfortable speaking extemporaneously, Lincoln offered only a few remarks notable mostly for their refusal to exult in victory. Turning to a nearby band, Lincoln requested that they strike up "Dixie," declaring that it had always been one of his favorite tunes. Clearly, for him the war was not an end, but rather a marker along a longer road of healing and reunifying the country.

With slavery ended, Lincoln knew that the future America would include blacks as well as whites. He had told Congress in 1862, that

In giving freedom to the slave, we assure freedom to the free—honorable alike in what we give, and what we preserve. We shall nobly save, or meanly lose the last best hope of earth.

It is impossible to know what Abraham Lincoln might have accomplished had he not been assassinated on April 14, 1865. Edwin Stanton said it best—"He now belongs to the ages."

Suggested Readings

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Meet Richard Johnson (Abraham Lincoln)



Richard Johnson is professor of American history at California State Polytechnic University, Pomona, California, where he specializes in the nineteenth century. As a Chautauqua scholar, he has portrayed a variety of characters, including John James Audubon, Ralph Waldo Emerson, Alexis de Tocqueville, and John Dos Passos. Johnson has portrayed Abraham Lincoln before audiences in New Hampshire, Nevada, and California. "Lincoln," says Johnson, "gives me the opportunity to consider all the vital issues of American society during its most critical period.

When you try to get inside the skin of someone like Lincoln, you see historical events in fresh and exciting ways. It is a tremendous honor to portray him." Johnson holds an MA and PhD from Claremont Graduate School

In giving freedom to the slave we assure freedom to the free.

Abraham Lincoln

Timeline: Abraham Lincoln

- 1809 Born on February 12 to Thomas Lincoln and Nancy Hanks in a one-room log cabin on Nolin Creek in Kentucky.
- 1817 At age seven, shoots a wild turkey but suffers great remorse and never hunts game again.
- 1824 Does plowing and planting and work for hire for neighbors. Attends school in fall and winter and borrows books and reads whenever possible.
- 1828 Takes a flatboat of farm produce to New Orleans where he observes a slave auction.
- 1832 Serves three months during Black Hawk War but does not fight in a battle.
- 1834 Elected to Illinois General Assembly, where he meets Stephen A. Douglas.
- 1842 Does not seek re-election to legislature. Marries Mary Todd in Springfield. Accepts challenge to a duel with swords by state auditor James Shields over published letters making fun of Shields; duel is narrowly averted.
- 1846 Elected to US House of Representatives.
- 1848 Speaks on the House floor against President Polk's war policy regarding Mexico. Campaigns for presidential candidate General Zachary Taylor in Maryland, Massachusetts, and Illinois.
- 1849 Returns to Springfield, leaving politics to practice law. Gains reputation as outstanding lawyer over the next five years. Granted Patent No. 6,469 for "bouying vessels over shoals" — the only president ever granted a patent.
- 1854 Re-enters politics opposing Kansas-Nebraska Act, but fails to win position as US Senator.
- 1856 Helps organize new Republican party in Illinois. At the first Republican convention, receives 110 votes for vice-presidential nomination, bringing him national attention.
- 1858 Nominated to be the Republican senator from Illinois, opposing Democrat Stephen A. Douglas. Gives "House Divided" speech at state convention in Springfield. Engages Douglas in a series of seven debates across Illinois in a losing cause.
- 1860 Republican candidate elected president with only 40 percent of the popular vote in four-way race.
- 1861 Confederates open fire on Fort Sumter, South Carolina, beginning the Civil War. Signs law freeing slaves being used by Confederates in their war effort but revokes Gen. John C. Frémont's unauthorized military proclamation of total emancipation in Missouri.
- 1862 Signs act abolishing slavery in District of Columbia; signs Federal Homestead Law giving 160 acres of publicly owned land to anyone who will claim and work the land for five years. Thousands cross the Mississippi to tame the "Wild West"; signs law prohibiting slavery in the territories. In September Gen. Robert E. Lee and Confederate armies stopped at Antietam, Maryland, by Gen. George B. McClellan and Union forces. Bloodiest day in US military history, with 26,000 men dead, wounded, or missing. Issues preliminary Emancipation Proclamation.
- 1863 Issues final Emancipation Proclamation freeing all slaves in territories held by Confederates; signs bill creating a national banking system; signs act introducing military conscription for first time in US history. In November delivers Gettysburg Address at ceremony dedicating the battlefield as a national cemetery. Issues Proclamation of Amnesty and Reconstruction for restoration of the Union.
- 1864 Re-elected president, receiving 55 percent of the popular vote.
- 1865 Gen. Robert E. Lee surrenders Confederate army to Gen. Ulysses S. Grant at Appomattox Court House, Virginia. Lincoln makes last public speech, focusing on problems of Reconstruction. Shot by John Wilkes Booth at Ford's Theater on April 14 and dies next morning. Laid to rest in Oak Ridge Cemetery, outside Springfield, Illinois.

Harriet Tubman

“... the last shall be first ...”

By Gwendolyn Briley-Strand

Even though she possessed a simplistic and humble spirit, Harriet Ross Tubman through her faith, courage, and steadfastness, snatched hundreds of human beings out of the bonds of slavery. She became one of the most famous and wanted conductors on the Underground Railroad, spiriting her passengers—runaway slaves—from the bondage of slavery in the South, to the promise of freedom in the North.

Harriet Tubman was born Araminta Ross around the year 1820 in Dorchester County on the Eastern Shore of Maryland. She was one of eleven children born to Harriet Greene and Benjamin Ross. She and her family were the property of Edward Brodas, a white plantation owner who practiced the buying and selling of human beings as a cash crop. By 1835 there were over two million black men, women, and children in America who were forced to live as the property of someone else. They were bought and sold like animals. Husbands and wives often were separated; parents and children were also torn apart.

Tubman's childhood was filled with the pains, hardships, and degradations inflicted upon her by people who embraced the institution of slavery. As a young child she saw the poverty and gross mistreatment of her people. She heard the cries and wails of the men and women as they were whipped. She felt the pain of her sisters and brothers as she looked into their eyes and saw their agony as they were sold away.

At the age of five, Tubman was “rented” out by her master in order to support his waning fortune. Not

only was she separated from her family, but she was so mistreated and abused that she had to be returned to the Brodas plantation where her mother nursed her back to health. For the next twenty years Tubman did the kind of backbreaking hard labor that would make her as strong as most men. It built her physical and mental strength to the level needed to accomplish the miraculous feats required to lead her people out of bondage. At the tender age of thirteen she prevented the recapture of a runaway slave when she stood between him and the overseer. The overseer threw a two-pound lead weight, which struck her in the head and caused a severe concussion that required more than three months to heal. After this act of heroism she was no longer known as Araminta or by the childish nickname of Minty. The incident served as a rite of passage, and from then on her family and friends called her Harriet.

She married John Tubman, a free black man, at the age of twenty-four and for the next five years lived with the knowledge that she could at any time be sold away from her husband. In 1849 Harriet Ross Tubman decided to put her destiny in God's hands and follow the North Star to freedom. With the help of the conductors of the Underground Railroad, she pressed her way from the Eastern Shore of Maryland to Philadelphia. There she joined with abolitionists such as William Still, J. Miller McKim, Thomas Garrett, and many others, becoming an integral part of the Underground Railroad. She made nineteen trips over ten years,

bringing over three hundred pieces of human property out of the darkness of slavery into the marvelous light of freedom.

By the late 1850s, wanted posters appeared all over the Eastern Shore of Maryland, offering a reward for Tubman's capture. They described her as “dark, short, of a muscular build, with a deep voice. She has a large scar on her left temple and scars on the back of her neck.” The reward started at around twelve thousand dollars but eventually worked its way up to forty thousand dollars. Tubman was not intimidated by these attempts to capture her. She was watchful and cautious, but never fearful. Her very being was so grounded and rooted in the will of God that she expected deliverance. She talked to Him constantly. Those who knew her on the plantation and the passengers who traveled with her said she was always talking to God. She prayed without ceasing. Sarah Bradford, in her biography of Tubman, quoted her as saying, “I prayed all the time . . . about my work, everywhere; I was always talking to the Lord. When I went to the horse-trough to wash my face, and took up the water in my hands, I said ‘Oh Lord, for Jesus sake, wipe away all my sins!’ When I took up the broom and began to sweep, I groaned ‘Oh Lord, whatsoever sin there be in my heart, sweep it out Lord.’”

In 1850 the strengthened Fugitive Slave Act made it much easier for slaveowners to recapture runaway slaves regardless of where in the Union they might be found. Fearing for her parents' safety, Tubman returned to Dorchester County, Maryland, to take them to

I never ran my train off the track and I never lost a passenger.

Harriet Tubman

St. Catherines, Ontario, Canada. The weather in Canada proved too harsh for her parents, so she bought a small frame house and a little parcel of land in Auburn, New York, from Senator William H. Seward. This home also became a refuge for the poor, the sick, and the homeless. It was there in Auburn that her parents lived out the remaining years of their lives. In 1860 she made her last trip to Maryland and was then spirited off to Canada by friends who feared for her life. She traveled and lectured raise money to pay the mortgage on the Auburn house.

In 1861 Tubman was in Boston when John A. Andrew was inaugurated Governor of Massachusetts. Governor Andrew recruited her as a scout, a spy, and a nurse for the Union Army during the Civil War. She was sent to the sea islands off the coast of South Carolina, where she nursed fugitive slaves in a hospital that had been set up for that purpose. She fought starvation, wounds, and dysentery in order to save the lives of those men. In January 1863 Tubman saw a regiment of Negro soldiers for the first time. This regiment of newly freed South Carolinians was wearing the uniform of the Union. It was one of the most amazing things she had ever seen. Soon after that she started serving as a scout for Colonel James Montgomery. On June 2, 1863, she accompanied Montgomery and his men up the Combahee River on a raid. The objective was to destroy or retrieve the torpedoes left in the river by the Confederates and to bring back as many blacks as they could convince to come with them.



Harriet Tubman. Courtesy of the Maryland Historical Society, Baltimore, Maryland

Montgomery and his band of three hundred black soldiers, under the guidance of Harriet Tubman, rescued nearly eight hundred slaves that night.

Tubman returned to Auburn, New York, in the spring of 1864 after serving two years with the military.

She accumulated many letters and documents attesting to her great courage and valuable service to her country. She stayed in Auburn for a year, then returned south to work in the hospital at Fortress Monroe, Virginia. After the war ended, Tubman looked after her parents in



*Harriet Tubman.
Courtesy of the
Library of Congress,
LC-USZ62-7816.*

Auburn, where she farmed and cared for any homeless wanderer who needed help. She and her friends made numerous attempts to petition the government for monetary reimbursement for her work during the war, but to no avail.

In 1868 Sarah Bradford wrote the first of her two books on the life of Harriet Tubman. Bradford dedicated the proceeds from the book to Tubman who used them to pay off her mortgage. She spent the last years of her life peddling vegetables from door to door in Auburn, telling all who would listen the saga of her life. Tubman never learned to read or write, but her amazing memory, wonderful sense of the dramatic, deep rich voice, and majestic rhythm of the language she knew from the Bible made her a mesmerizing storyteller. In 1903 she turned her home and twenty-five acres of land over to the African Methodist Episcopal Zion Church of Auburn, New York.

Tubman died on March 10, 1913. Author Pauline Hopkins eulogized her: "Harriet Tubman, though one of the earth's lowliest ones, displayed an amount of heroism in her character rarely possessed by those of any station in life."

Suggested Readings

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Meet Gwendolyn Briley-Strand (Harriet Tubman)



Gwendolyn Briley-Strand has been delighting audiences on stage, television, and in movie theaters for over twenty years. She is known for her portrayals of Harriet Tubman, Sojourner Truth, and Rosa Parks. In 1991 and 1992 Ms. Briley-Strand was invited to bring Harriet Tubman to the White House for the Fourth of July celebration. She has been touring nationally with her one-woman interpretation of Harriet Tubman, "The Chosen One," for over six years. She received her BA in theater from Fordham University

and is a member of Actor's Equity Association, American Federation of Television and Radio Artists, and the Screen Actors Guild where she serves on their council.

One woman brought two pigs, a white one and a black one; we took them all on board; named the white pig Beauregard and the black pig Jeff Davis.

Harriet Tubman

Timeline: Harriet Tubman

1820	Born in Dorchester County, Maryland.
1826	Rented out for the first time by plantation owner Edward Brodas to Mrs. James Cook.
1831	Hears her first stories of the Underground Railroad.
1834	Hit in the head by overseer.
1844	Marries John Tubman.
1849	Runs away from Brodas plantation. Works in hotel in Philadelphia.
1850	Arranges with William Still to rescue her sister, brother-in-law, and their two children.
1851	Makes second trip on the Underground Railroad, bringing away her brother. Discovers husband's infidelity.
1857	Rescues parents.
1858	Meets Captain John Brown who calls her General Tubman.
1859	John Brown's raid on Harper's Ferry.
1860	Goes to Troy, New York where she meets Charles Nalle. Makes last trip to Maryland.
1861	On recommendation of Governor Andrews, goes to Port Royal.
1862	Lincoln announces Emancipation Proclamation.
1863	Accompanies Colonel Montgomery in raid up the Combahee River.
1865	Returns to Auburn, New York.
1867	Learns of death of John Tubman.
1869	Marries Nelson Davis. Sarah Bradford publishes <i>Scenes in the Life of Harriet Tubman</i> .
1886	Sarah Bradford writes a second book about Tubman, <i>Harriet, the Moses of Her People</i> .
1888	Nelson Davis dies, October 14.
1889	Receives pension of twenty dollars, not for her services, but as Davis's widow.
1896	Speaks at meeting of National Federation of Afro-American Women about the need for homes for the elderly.
1903	Turns her home and land over to the African Methodist Episcopal Zion Church in Auburn, New York.
1913	Dies March 10.

Clara Barton

Red Cross Angel

By Mary Ann Jung

If you had told Clara Barton's schoolmates that she would one day be called "The Bravest Woman in America," they would have probably guffawed. Little, Clara, who was afraid of the dark, animals, thunderstorms, and especially strangers? Impossible! But that painfully shy child indeed overcame tremendous personal obstacles and social prejudice to become a celebrated battlefield nurse and the founder of the Red Cross in America.

Clarissa Harlowe Barton was born on Christmas Day, 1821 in North Oxford, Massachusetts. She was the fifth and youngest child of Captain Stephen Barton, a prosperous farmer and local government official, and Sarah Stone, a no-nonsense feminist and abolitionist. From her father, who often regaled her with his exploits in the Indian Wars under General "Mad Anthony" Wayne, she learned to love military stories and strategies. From her mother she learned the radical notion that women should have the same rights and freedoms as men. Even though her siblings and her father doted on her, Barton was abnormally shy and sensitive outside the family circle. She later said of her childhood, "I remember nothing but fear." Her lisp made her even more self-conscious. She retained a fear of strangers her entire life. Only Barton's overwhelming dedication to helping others later enabled her to dodge bullets and risk her life on bloody battlefields.

Barton's parents sent her to school when she was three, hoping that being around other children would make her less bashful. It did not.

However, she did love learning. She had extra help at home with schoolwork since her two sisters, Dorothy and Sally, and her brother, Stephen, were all teachers. The only sibling who did not teach was David, Barton's favorite. David, thirteen years her senior, taught her how to ride horses and become more daring. In 1832 David fell off the roof during a barn raising. Doctors pronounced his case hopeless, but his sister refused to give up on him. For the next two years she washed, fed, and medicated David, scarcely leaving his bedside. She even learned to bleed him with what she termed "those great, loathsome, crawly leeches." When David finally recovered and her mission over, Barton was at a loss. She needed new challenges.

For a time Barton worked as a weaver at her brothers' cloth mill. One day a popular phrenologist told her mother that her daughter should become a schoolteacher. Barton overheard and was terrified. One year later, with her teaching certificate in hand but no experience or training, she faced her first group of students. As would often happen throughout her life, she was so paralyzed with fear she could barely speak. So she let the pupils read to *her*. She struggled through the frightening early days to become an honored teacher. For twelve years Barton taught in various schools until she declared, "I decided I must . . . find a school . . . to teach *me* something."

In 1850 Barton left home in Massachusetts to attend the Clinton Liberal Institute in upstate New York. Soon after graduating, she learned that her mother had died.

Mary Norton, a school friend, invited Barton to stay with her in New Jersey to cheer her up. Before long, Barton opened the first free public school in Bordentown. Originally she had six students, but as her reputation grew, enrollment increased to six hundred within a year. Just when the school seemed a resounding success, a male principal was hired to take over the school at more than twice Barton's salary. Disillusioned, she quit teaching, never to return. The stress and disappointment made her so ill that in 1854 she went to stay with her sister Sally in Washington, DC, hoping the milder climate would help her recover.

Barton loved life in the capital city and took a job with the United State Patent Office as a clerk. She was one of the first women to work for the federal government. While she received \$1,400 a year, the same pay as the male clerks, many of her co-workers made it clear that she was not welcome. She had not only taken a job away from a man, but it was considered to be improper for women to mix with men in a public office. Unfortunately, President Buchanan agreed that women did not belong in government and in 1857 dismissed them. Women could work at home for one-fifth of their regular pay, and although it offended Barton to accept this, she had few other options for employment. She was still working for the Patent Office when war broke out in 1861.

Wartime Washington resembled a giant bivouac. Troops drilled, drums rolled, and flags waved. People were excited, and most believed the war could not last

Men have worshiped war till it has cost a million times more than the whole earth is worth. . . . Deck it as you will, war is Hell.

Clara Barton

more than a few months. The army, busily recruiting and supplying clothes and arms, overlooked the medical necessities of war. Hospitals not only were too small, but also were typically far from the actual fighting. Conditions on the battlefields were horrendous. Surgeons, medicines, and basic provisions were always in short supply. Many soldiers died because of the lack of basics—food, water, proper clothing, and immediate medical attention. Barton saw the disastrous results of unpreparedness firsthand as the wounded from the first Battle of Bull Run quickly filled up Washington's public buildings. She gave her own soap, towels, food, and eating utensils to the troops, but it was obvious they needed more. She organized letter-writing campaigns and newspaper advertising to collect clothing, food, bedding, and medical supplies. Some army officials resented her efforts, claiming the army was well supplied and did not need her help. She saw proof to the contrary and continued collecting. Eventually she filled up three warehouses with five tons of provisions. But Barton still felt it was not enough. She wanted to become a battlefield nurse.

Both the North and the South had reluctantly allowed women to work in hospitals because of the shortage of men. Barton realized assistance was needed on the *front* or many soldiers would not live to reach the hospitals. She boldly requested permission from the War Department to go with the troops. The official response was that it would be indecent for an unmarried woman to be unchaperoned among soldiers. And besides, she would



Portrait of Clara Barton by Matthew Brady. Courtesy of the U.S. National Archives, Clara Barton National Historic Site.

probably become hysterical and get in the way. Barton persisted, writing letters to every government official she knew, even as she wrestled with her own self-doubts. "I struggled long and hard with my sense of propriety. . . . I say it with humiliation and shame." In March 1862, Barton's dying father encouraged her to persevere, saying soldiers would respect her errand. On the evening of Captain Barton's funeral, she received a letter from Massachusetts Governor Andrew granting her permission to go to

the front. There were no nursing schools in America, so just as when she became a teacher, she would have to learn on the job.

Barton's initiation into battle came at Cedar Mountain in Virginia, where she worked for five days with only three hours of sleep. Civil War nursing comprised basic tasks such as preparing food, bathing and clothing soldiers, and dressing wounds. Nurses also wrote letters for patients, comforted them, and notified their families of their whereabouts. In some cases nurses

also assisted surgeons who would allow a female's help. One doctor who welcomed Barton's assistance was James Dunn, who worked with her early in the war. He wrote home to his wife of his admiration for Barton's courage and stamina, calling her "the angel of the battlefield."

After the war Barton organized the search for missing soldiers from an army tent in Annapolis. In four years she helped locate 22,000 men. She also assisted Dorence Atwater in identifying 13,000 graves at the infamous Andersonville Prison and was instrumental in getting it declared a national cemetery. In order to raise more money for the search, she traveled the country to deliver dramatic lectures on her war experiences. While on tour, she met Susan B. Anthony and Frederick Douglass. As a result Barton began promoting women's suffrage and the rights of African Americans. Sadly, by 1869 she was exhausted and suffered a breakdown. On doctor's orders, she journeyed to Europe for a long rest.

During her trip Barton worked with the International Red Cross in the Franco-Prussian War. She was so

impressed with the organization she promised to convince America to join. It took nine grueling years of lobbying, but finally in 1882 the United States signed the Geneva Treaty. Barton became the first president of the American Red Cross. When she attended the Red Cross Conference in Geneva, she also became America's first woman diplomat.

Clara Barton directed Red Cross relief for twenty-three years, through sixteen natural disasters and the Spanish-American War. In 1891 a house in Glen Echo, Maryland was built for her to house disaster relief supplies. Six years later she remodeled the structure to serve as her residence and as the headquarters for the American Red Cross until she resigned as president of the organization in 1904. She created the National First Aid Society in 1905 and in 1907 published her autobiography *The Story of My Childhood*. On April 12, 1912, Clara Barton died of double pneumonia at her home in Glen Echo, Maryland. She was buried in the family plot in Oxford, Massachusetts.

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Oates, Stephen B. *A Woman of Valor: Clara Barton and the Civil War*. New York: The Free Press, 1994.

Pryor, Elizabeth Brown. *Clara Barton, Professional Angel*. Philadelphia: University of Pennsylvania Press, 1987.

Ross, Ishbel. *Angel of the Battlefield, The Life of Clara Barton*. New York: Harper and Brothers, 1956.



Meet Mary Ann Jung (Clara Barton)

Mary Ann Jung is an award-winning performer and director who has combined her degree in British history and acting ability to recreate some of history's most fascinating women. Her lively portrayals have been featured at the National Theatre of Washington, the National Museum of Medicine, the Folger Shakespeare Library, and on CNN. She is the History Chairperson for the Maryland Renaissance Festival where she has been an instructor and performer for nineteen years. For many years she served on the staff of the National Spelling Bee and currently is the Director of Family Performances and Street Theatre for ArtScape in Baltimore. Besides Clara Barton, Jung also performs as Queen Elizabeth I, Anne Boleyn, Margaret Brent, Rosalie Calvert, and Amelia Earhart.

I must have been born believing in the full right of women to all privileges and positions which nature and justice accord her common with other human beings.

Clara Barton

Timeline: Clara Barton

1821	Born December 25 in North Oxford, Massachusetts to Captain Stephen Barton and Sarah Stone.
1832–34	Nurses her brother David following a fall from a barn roof.
1839	Begins teaching in North Oxford.
1850	Enrolls at the Clinton Liberal Institute in New York.
1851	Mother dies. Stays with friend Mary Norton in New Jersey.
1852	Establishes first free public school in Bordentown, New Jersey.
1854	Works as first female clerk in the US Patent Office in Washington, DC.
1861	Civil War begins. Nurses wounded at the US Capitol building.
1862	Father dies. Receives permission to nurse wounded at the front, including the Battle of Second Manassas, Antietam, Fredericksburg.
1863	International Red Cross founded in Geneva, Switzerland.
1864	Becomes superintendent of nurses for the Army of the James under General Butler.
1865	Civil War ends. Organizes search for missing Federal soldiers.
1866–68	Undertakes national lecture tour about her war experiences to raise money.
1869	Travels to Europe to recuperate and meets Red Cross officials.
1870–71	Serves with the Red Cross in the Franco-Prussian War.
1873	Returns to United States and begins campaign to get America to join Red Cross.
1881	Founds the American National Red Cross and is elected its first president.
1882	Congress ratifies the Geneva Treaty.
1884	Serves as the first US female ambassador at the International Conference of the Red Cross in Geneva.
1889	Directs relief efforts after the Johnstown flood in Pennsylvania.
1898	Assists Spanish-American War victims and publishes <i>The Red Cross: A History</i> .
1904	Resigns from the Red Cross under pressure from Mabel Boardman's faction which believes the organization needs to be restructured.
1905	Founds the National First Aid Association of America.
1907	Publishes <i>The Story of My Childhood</i> .
1912	Dies of double pneumonia at her home in Glen Echo, Maryland.



View of Transparency in front of headquarters of supervisory committee for recruiting colored regiments. Courtesy of the Library of Congress, LC-USZ62-40720.

A representation of an enormous illuminated transparency displayed on the facade of the federal recruiting office for Negro troops on Chestnut Street in Philadelphia on November 1, 1864. The display celebrated the emancipation of slaves in Maryland through the state's new constitution, adopted on October 13 of the same year. At the top of the transparency is a bell draped with bunting and surmounted by an American flag. On each side of it is a lit oil lamp. Beneath the bell, in bold letters, are the words "God Save the Republic." Immediately below this is a large battle scene in which black troops storm a redoubt, with the commentary, "Never in field or tent scorn a black regiment." Below the scene are quotations from George Washington, Thomas Jefferson, and Patrick Henry affirming the ideal of emancipation. Four smaller scenes appear at right and left of a central panel (clockwise from upper left): 1. "Before Fort Wagner, July 11th, 1863," where a dying black Union standard-bearer gives up the flag to another, saying, "Boys!! I never once let the old flag touch the

ground" 2. "Struggle for a Rebel battle flag at New Market Heights, near Richmond, September 29th, 1864. — Maj. Genl. Butler, "in which a black soldier bayonets a Confederate, saying "Sic semper tyrannis" 3. "In St. Mary's County, Maryland, "showing a black woman pointing out a schoolhouse to two black children saying, "Tis education forms the Common Mind." A subtitle reads, "12,000 colored soldiers from Maryland now at the front fighting for the Union." 4. A slave auction, with the note that thousands of women and children were sold to the far South annually under Maryland's old constitution. A quote attributed to Homer above the scene reads, "God fixed it certain that whatever day/ Makes man a slave takes half his worth away." In the center of the transparency is an arch composed of blocks with the names of various virtues, supported by two columns, the one on the right labeled "Faith." The keystone of the arch is Justice. Above it are Andrew Jackson's famous words, "The Union must and shall be preserved." Various texts exemplifying Maryland's tradition of religious and personal freedom appear inside the arch. Below are portraits of Abraham Lincoln and an unidentified man.

Civil War Museums and Sites in Maryland

The following list is a selection of Civil War museums and sites in Maryland. We hope it will serve as a launching point for further explorations. We recommend that you contact the sites before your visit for hours and admission rates as well as for information on special events and travel directions.

Antietam National Battlefield

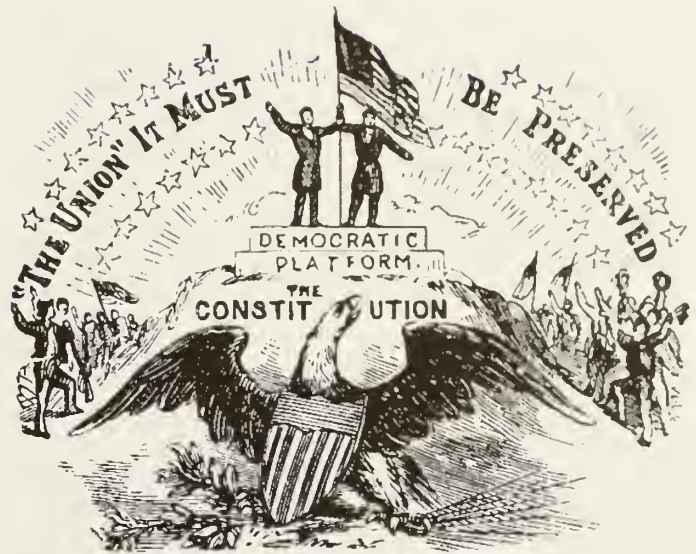
Route 65, Sharpsburg
301-432-5124
www.nps.gov/anti/

On this site General Robert E. Lee's first invasion of the North ended in September 1862. More than 23,000 men were killed, wounded, or listed as missing following the Battle of Antietam, the Bloodiest day of the Civil War.

B&O Railroad Station Museum

2711 Maryland Avenue, Ellicott City
410-461-1944

The oldest railroad station in America has been restored to its appearance during the Civil War. A living history program, The Civil War: A Local History, runs from May through September. The program features the Patapsco Guard, a recreation of the local militia company, and the Patapsco Citizens, a group of individuals who portray the local civilian population.



Baltimore Civil War Museum

601 South President Street, Corner President and Fleet Streets, Baltimore
410-385-5188

Located in historic President Street Station, the museum tells the stories of Baltimore's roles in the Underground Railroad and in the Civil War, including the Pratt Street Riot.

Clara Barton House National Historic Site

5801 Oxford Road, Glen Echo
301-492-6245
www.nps.gov/glec/geclba.htm

Clara Barton, the "angel of the battlefield," made her final home in this grand structure situated in Glen Echo Park. The house also served as the first permanent headquarters of the American Red Cross, which Miss Barton founded in 1881.

Fort Washington Park

13551 Fort Washington Road, Fort Washington
 301-763-4600
www.nps.gov/fowa

This large brick and stone fort on the Potomac River is the only permanent coastal fortification ever constructed to protect the Nation's Capital. The museum interprets military life in a fort and the history of Maryland during the War of 1812 and the Civil War.

Barbara Fritchie House and Museum

154 West Patrick Street, Frederick
 301-698-0630

As Stonewall Jackson and his troops were leaving Frederick on September 10, 1862, 95-year-old Barbara Fritchie earned her place as an American heroine when she shouted, "Shoot if you must this old grey head." Although the museum is not the original Fritchie home, many parts of the original structure were used in this replica and many of Fritchie's personal belongings are on display.

Monocacy National Battlefield

4801 Urbanna Pike, Frederick
 301-662-3515
www.nps.gov/mono/mo_visit.htm

On July 9, 1864 Union forces delayed Jubal Early's advance on Washington, DC at this battlefield situated in Frederick County.

Dr. Samuel A. Mudd House

Dr. Samuel A. Mudd Road, La Plata
 301-645-6870
www.somd.lib.md.us/museums/mudd.htm

"St. Catherine on the Zechia" was the home and plantation of Dr. Samuel Mudd, who set the leg of John Wilkes Boothe, assassin of President Abraham Lincoln. For rendering his professional services, Dr. Mudd was sent to Fort Jefferson Prison on Dry Tortugas Island, Florida. He was given a life sentence, but was pardoned by President Andrew Johnson in 1869.





South Mountain Battlefield

Burkittsville
301-834-7851

Confederate and Union soldiers clashed at three separate gaps along a seven-mile ridge at South Mountain on September 14, 1862, making it the first major Civil War Battle in Maryland and setting the stage for the Battle of Antietam three days later. About 6,100 soldiers were killed, wounded, or missing in the battle.

Surratt House Museum

9118 Brandywine Road, Clinton
301-868-1121
www.glue.umd.edu/~clwspoon/surratt.html

Built in 1852, the Surratt House was a safe house in the Confederate underground system which flourished in Southern Maryland. Mary Surratt was one of four people found guilty and hanged for conspiring to assassinate Abraham Lincoln.

National Museum of Civil War Medicine

48 East Patrick Street, Frederick
301-695-1864
www.civilwarmed.org

The museum explores the personal stories of devotion and courage among military and civilian heroes and examines the war's importance in the history of medicine and the development of modern medical practices. Exhibit themes include medicine and medical training before the Civil War, the army in camp, recruiting station, medical evacuation, field dressing station, field hospital, pavilion hospital, naval medicine, embalming, and veterinary medicine.

Point Lookout State Park

11175 Point Lookout Road, Scotland
301-872-5688
www.dnr.state.md.us

Located on the southern tip of St. Mary's County, at the junction of the Potomac River and the Chesapeake Bay, Point Lookout was the site of a Civil War prison which housed Confederate soldiers. A museum on site recounts this vivid history.





Union Mills Homestead

3311 Littlestown Pike, Westminster

410-848-2288

www.carr.lib.md.us/carroll/creati/unmhist.htm

The 1797 Shriver family estate was used as a stopover for Civil War soldiers, including J. E. B. Stuart's Confederate cavalry and Sykes' Fifth Corps of the Army of the Potomac.

USS Constellation

Pier 1, 301 E. Pratt Street, Baltimore (Inner Harbor)

410-539-1797

www.constellation.org

The last all-sail powered warship built by the United States Navy, the USS Constellation is the only surviving naval vessel of the American Civil War still afloat.

Washington County Civil War Sites

Washington County

www.civilwarsites.com

Information regarding civil war sites in Washington County can be found on the Civil War Crossroads homepage.



MARYLAND COMMISSION FOR CELEBRATION 2000

The Maryland Humanities Council Chautauqua 2000 is an endorsed activity of the Maryland Commission for Celebration 2000. The Commission was created by Executive Order to celebrate the millennium by encouraging a sense of pride in the state's past and a sense of confidence in the future. For further information contact Maryland 2000 at 1-877-MD2-0001 or at www.maryland2000.org.

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What Is the Maryland Humanities Council?

For more than twenty-five years the Maryland Humanities Council has brought the humanities to the people of Maryland. The Council brings Maryland citizens together with humanities scholars to learn from one another. They discuss the passages and the problems that all human beings share. They learn how different communities of people have dealt with their common problems throughout history.

In addition to our annual Chautauqua, the Maryland Humanities Council offers many other free programs to nonprofit organizations and Marylanders throughout the state.

Maryland Humanities. This high-quality magazine, focusing on Maryland's history and culture, is sent free to nearly 17,000 homes, schools, businesses, cultural institutions, and libraries throughout our state. Recent issues include "Lives on the Water," "Gossip," and "Visions of Community—Town Planning in Maryland."

Maryland History Day. In this annual state competition, middle and high school students come together to showcase their history projects through research papers, multimedia documentaries, historical performances, and interpretive exhibits.

Speakers Bureau. Through this program the Council sends humanities scholars without charge into local communities to speak to nonprofit groups and institutions. Available topics range from "How Can We Know if a Person Is Evil?" to "Underwater Archaeology in Maryland."

Family Matters. This innovative program brings primarily at-risk families together to discuss the ideas in books they have read over a light supper one evening each week for six weeks.

Grants. The Council awards grants to historical and cultural organizations throughout the state to produce a wide variety of public humanities programs.

Book Festivals. The Council has sponsored the popular Baltimore Book Festival in September and still sponsors the Montgomery Book Festival in October.

Website. The Council's website at www.mdhc.org provides information on the Council's mission and programs, a sample magazine article, monthly calendar of events, links to related sites, and grant guidelines.

Resource Center. The Council's collection of audio and video tapes of humanities programs can be borrowed for free by the public.

For more information about the Maryland Humanities Council and its programs, call 410-771-0650 or visit us on the web at www.mdhc.org.

A Welcome from Garrett Community College



Garrett Community College is proud to serve as a host for the sixth year of the Maryland Humanities Council's annual Chautauqua. This year the college collaborates with the Garrett County Arts Council and the Garrett Lakes Arts Festival to present an expanded celebration from July 1-9 on the college lawn.

The smallest of Maryland's community colleges, Garrett Community College is located in the Allegheny Mountains of Western Maryland at the northern edge of Deep Creek Lake. Because of its location in a rural, resort environment, Garrett Community College integrates the natural resources with the academic curriculum. Signature programs are Adventure Sports, Agricultural Management,

and Natural Resources and Wildlife Technology. In these programs the mountains, farms, forests, and white water rivers become classrooms for "hands-on" practical experiences.

Both the Garrett County Arts Council and Garrett Lakes Arts Festival are based at the college and add to the cultural and artistic life of Garrett County. The Garrett County Arts Council offers funding for nonprofit organizations involved in integrating the cultural arts into the life of the community. The Garrett Lakes Arts Festival is the largest presenter of performing arts in Garrett County, offering diverse cultural and artistic performances from March through October.

Dr. Stephen J. Herman, GCC President
Mr. Stephen Schlosnagle, GCAC Administrator
Ms. Elizabeth S. Johnson, GLAF Executive Director

A Welcome from the College of Southern Maryland

The College of Southern Maryland, formerly Charles County Community College, welcomes you and your family to our La Plata campus for our first presentation of Chautauqua sponsored by the Maryland Humanities Council.

On July 1 we officially become the College of Southern Maryland, a regional college, with campuses in Charles, Calvert, and St. Mary's counties. Along with the name change the college continues to transform itself by offering new ways to learn for adults who want to stay competitive and marketable in our global-driven economy. Our partnerships with four-year universities and colleges also allow students to complete bachelor degree programs locally.

The college has a long history of support of the humanities. The Southern Maryland Studies Center has served for over twenty years as an archive of local history and a vital source for family and scholarly research. Friendship House, an early colonial home reconstructed on the campus, reminds the community of its agrarian beginnings amid the rapid suburbanization of the region. Most recently a collaboration with Jefferson-Patterson Park and the Banneker-Douglass Museum will result in preservation of the history and artifacts of the African-American schools in the region.

We look forward to seeing you again as you explore all of the possibilities that learning for life has to offer at the College of Southern Maryland.



Dr. Elaine Ryan, President

A Welcome from Chesapeake College



Chesapeake College is delighted to host the Maryland Humanities Council's Chautauqua, which this year honors Eastern Shore native Harriet Tubman. As part of its mission, the college seeks to preserve the rich cultural heritage of the Chesapeake Bay Region. The college houses an extensive collection of documents and artifacts relating to the region, and the Chesapeake College Press publishes occasional works about the Eastern Shore.

Founded in 1965, Chesapeake College serves the large, five-county area of the Upper Eastern Shore. It offers a full range of career and transfer programs, non-credit classes, and customized training. Each year over 12,000 area residents enroll in courses at the college's three sites at Wye Mills, Easton, and Cambridge; in many off-campus sites; and through the distance learning network. With the opening of the Center for Business and the Arts, the Wye Mills campus has become the region's economic and cultural center, and in the near future the college will host a Higher Education Center to make upper division and graduate level programs available through a consortium of colleges and universities on the Shore.

As we actively engage in planning for the region's exciting future, it is a wonderful time to examine Maryland's past. We hope you enjoy Chautauqua 2000 and leave our campus with a greater appreciation of our state's and the Shore's rich history.

Dr. Stuart M. Bounds, President

A Welcome from the Germantown Campus of Montgomery College

Montgomery College-Germantown is pleased to welcome our friends and neighbors to the campus for the 2000 visit by the Maryland Humanities Council's Chautauqua.

MC-Germantown has been a part of the rapidly growing "upcounty" for over twenty years and has grown along with the region. The campus sits along the I-270 High Technology Corridor, and programs of note include computer sciences, biotechnology, robotics, computer graphics, technical writing, and other technology based training. But the campus has always honored and supported the general education that allows the technologist to be successful in a career.

The campus has a robust pre-transfer array of courses in the social sciences, natural sciences, mathematics, humanities, and communication for students who come to us from around the world. These courses are strengthened by the resources of MC's Paul Peck Humanities Institute, shared with the Smithsonian Institution, the Macklin Business Institute, and the Montgomery Scholars program that provides a summer session at Cambridge, England.

Mr. Dale Johnson, Acting Provost

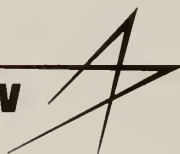


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Maryland À La Mode

Beware of all enterprises that require new clothes.

Henry David Thoreau

To Our Readers:

Every fall I look for those fashion issues of my favorite magazines. When I moved to Maryland about twenty years ago, I noticed that Maryland fashion was unique. In some cases, I could even identify what part of Maryland a person might be from — white slacks and white shoes and a white belt — “the full Towson.” An elegant friend gave me a subscription to *W* magazine that first Christmas, and I instantly compared those New York and European fashions with our Maryland adaptations. Quite a revelation. If “all politics is local,” so is much fashion.

Maryland fashion has that certain something, a *je ne sais quoi* that says: “This is the Free State.” Fashion is a part of our history and culture that we don’t often think about, but the cycles of fashionable tastes and sensibilities are at the core of social and economic trends. And fashion appeals to our aesthetic senses, our love of glamor, and our yearning to be chic, trendy, or just noticed.

This fall we are pleased to present our own fashion issue — a flavorful selection of essays, observations, and images of the traditions, innovations, and inimitable idioms of Maryland fashion at its best.

In a delightfully visual overview of a neglected subject, Ross Kimmel shares a tailor’s insights on men’s evolving tastes in clothes. His eye for detail is vividly instructive and his observations are as sharp as his scissors.

The formative years of Baltimore’s garment industry were part of a major social upheaval in this country. In her detailed investigation of often-ignored issues, Elizabeth Kessin Berman breaks new ground profiling the ethnic pressures within Baltimore’s garment industry.

Jo Paoletti masterfully tackles an elusive subject in her discussion of home sewing. By using the planned community of Greenbelt in the 1930s and 1940s as the basis for her study, she establishes a definitive profile of “home economics” on a small scale.

Finally, Nancy Carl describes Maryland’s own contribution to the world of high fashion, Claire McCardell. A pioneer of the trend for comfortable, casual women’s clothing that fit everyday American lifestyles, she accomplished much more than appealing to popular taste: she popularized the fashion industry in America.

We would like to express our thanks to all of our contributors for their insightful essays, and for their patience in waiting for an issue that was long in the making. And I would like to applaud our own staff fashion mavens, Judy Dobbs and Carol Benson, for their work on this production.

Barbara Wells Sarudy
Executive Director



Cover photo: Chorus Girls in Exotic Costumes for “Shuffle Along,” Eubie Blake material, courtesy of the Maryland Historical Society.

Blaze Starr bids farewell to town, Childress Collection (Sun Papers), courtesy of the Maryland Historical Society.

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Maryland

HUMANITIES

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From Barnyard to Courtyard:

Cycles in Male Fashion

By Ross M. Kimmel

Anyone who remembers “designer jeans” of the 1970s is familiar with a fashion phenomenon perhaps as old as humanity, the tendency to elevate humble, functional clothing to *haute couture*. Originally, blue jeans were working men’s garments made of tough fabric, strongly sewn, reinforced with rivets, and had been so since their invention in the California gold fields by Levi Strauss in 1849. A century later, Levi’s, or jeans, took on the cachet of rebellion, and during the 1960s, with the addition of flared legs called “bell bottoms,” jeans became identified with the Flower Power culture of that era. Before long, Calvin Klein and other fashion designers, sensing an economic bonanza in the trend, concocted well-fitted, nicely detailed, expensive (and popular) “designer jeans,” which even became acceptable wear at some formal occasions.

This sort of thing had happened before in fashion history. In the seventeenth-century colonies, including Maryland, gentlemen wore a jacket-like garment called a “doublet,” with a variety of styles of breeches. While the fashionable doublet of the period was, to the modern tailor’s eye, bizarrely cut and extravagantly ornamented, it had begun as had Levi’s, as a prosaic and functional garment.

At its inception, the doublet (first called a “gipon”) was plainly cut and sewn, heavily padded and quilted, and of sturdy canvas-like material. Knights wore doublets as padding and secondary armor under the metal chain mail and plate armor of the Middle Ages. As time passed, knights and officers began to wear their doublets without armor when they were in



Portrait of George Calvert, first Lord Baltimore and founder of Maryland, by Daniel Mytens the Elder. Calvert is dressed in a stiff and highly ornamented doublet typical of late Elizabethan and early Stuart times. Courtesy of the Enoch Pratt Free Library.

polite company off the field of battle, necessitating a garment that was both more refined and more pleasing to the eye. By Elizabethan times, when gunpowder rendered metal armor ineffective, fashionable tastes dictated that doublets should be fantastically stylized and embellished. They were *de rigueur* for court wear, as many portraits of the period indicate, and equally in demand with Englishmen who settled in the British American colonies.

In the middle of the seventeenth century, today’s familiar three-piece suit — coat, vest, and breeches or trousers — became the fashionable men’s wear in the English-speaking

world, but in a substantially different form than we know it today. Utilitarian coats and cloaks of various designs had been around for a long time but were not acceptable for court wear until royalty bestowed its imprimatur. On October 18, 1666, King Charles II appeared at court for the first time having put himself “solemnly into the Eastern fashion of vest . . . after the Persian mode . . . resolving never to alter it, and to leave the French mode . . .” This “vest” was a long, flowing robe-like garment, clearly a predecessor of the coat as we know it. Courtiers sometimes wore the vest layered over another, slightly shorter and often sleeveless vest, which has evolved into the modern vest. In less than ten years, fashion-conscious gentlemen had adopted the coat, usually with a vest, and had completely supplanted the doublet for fashionable wear, though knee-length breeches continued to be in fashion for more than a century.

Gentlemen’s early coats were simple garments. Tailors constructed the bodies from four pieces, seamed at the tops of the shoulders, straight down the back and straight down the sides under the arms. Gentlemen preferred sleeves that were two-piece, frequently very short, with turned up cuffs, “in the Persian mode.” Men’s coats hung loosely on the frame like a smock, roughly to the knees, with buttonable vents below the waist in back and at the sides.

The coat’s acceptance at court soon required tailors to give it more pizzazz. One solution they adopted was to embellish it as lavishly as the doublet, and this was done. But tailors caught up in the exuberance

Through tatter'd clothes small vices do appear; Robes and furr'd gowns hide all.
William Shakespeare



Portrait of Cecil Calvert, second Lord Baltimore and proprietor of Maryland from 1632–75, by Gerard Soest, painted in 1669 or 1670. Calvert wears a loosely fitted coat with short sleeves, “in the Persian mode,” as had been acceptable for court wear since 1666. Under his coat is a very elaborately embroidered sleeved waistcoat. The young servant to the left also wears an early-modern coat. Courtesy of the Enoch Pratt Free Library.

of the Baroque sought to infuse the humble coat with flair and style, as well as embellishment. They tapered the waistline to give a more elegant silhouette, and filled out the side vents with more cloth, to fall like drapery at the sides of the coat. By the early eighteenth century, fashionable tailors set this vent draping into more formal, heavily stiffened pleats, fastened into place. Gentlemen’s taste for these voluminous embellishments reached its height about 1745, when as much fabric was apportioned for the pleating as for the rest of the coat.

After this designers decreased the decorative pleating, reflecting simpler Georgian tastes. As time progressed tailors moved the shoulder and side seams back and gave the coat’s front opening a graceful curve. By mid-century, the fashionable man’s coat was a pleasingly swept-back garment, usually left open to expose the vest, in a way that accentuated an ample belly, a fashionable indicator of wealth, status, and ease.

Tailors, aware that changing fashion meant more business, made similar changes to the other elements of male attire. The vest, or “waistcoat,” was initially nearly as long as the coat, but it was made shorter over time, and eventually was adapted to the same swept-back lines of the coat. Men of the seventeenth century wore their broad-brimmed felt hats at first cocked up on one side, then two, finally on three, producing the familiar three-cornered cocked hat of the eighteenth century. Tailors changed breeches, which were very full at the beginning of the seventeenth century, to become increasingly tight in the legs.

Visitors to eighteenth-century courts wore suits made of rich fabric, usually silk, and elaborately embroidered. Though the epitome of elegance, these garments were not practical for everyday use. For the vast majority of the male population, the sumptuous court coat gave way to the simpler frock coat. Working men tried to follow court fashion, but their clothes were of plainer fabric and simpler, unadorned construction. Usually constructed of heavy wool, the frock coat often featured buttoned-back lapels and collars which could

It’s Raining, It’s Pouring: Umbrellas and Maryland

Tradition tells us that the umbrella was introduced into England in the 1660s when King Charles II’s Portuguese bride, Catherine of Braganza, brought one with her trousseau. The ladies of Portugal used the umbrella to protect themselves from the glaring sun; but in England, rain was the problem. Soon all the elegant noble women of the court were carrying umbrellas.

Reportedly, when the umbrella arrived in the English American colonies, it was greeted with some humor. A trading ship returning to Baltimore brought the first umbrella to Maryland in 1772 from India. In the 1780s, when the townsfolk of Windsor, Connecticut first saw a man carrying an umbrella, they formed a procession carrying improvised umbrellas made of broomsticks and pails and followed him down the street. However, the merchants of Baltimore liked the concept and began manufacturing the first umbrellas in the United States in 1828.



Portrait of William Stone, a Maryland merchant, by Charles Wilson Peale, ca. 1780. By the time of the Revolution, men's coats were cut rather trimly, compared to earlier times. The sleeves of Stone's coat are tight and full-length, allowing for just the shirt ruffles to show. The coat's front line is very swept back and probably was not even made to button, in order that the decorated waistcoat, and rounded belly, could be displayed. The breeches are form-fitting. Courtesy of the Maryland Historical Society.

be turned over and up for inclement weather. When the English landed gentry hunted, fished, and rode horseback in the countryside, they adopted the sturdy frock coats similar to their practical tenant farmers and stable lads. Gentlemen soon wore them in the streets of London and other cities on both sides of the Atlantic, and eventually frock coats gained acceptance at court. During the course of the eighteenth century, the frock coat, in one wag's observation, rose in status "from barnyard to courtyard."

By the late eighteenth century, tailors had turned their craft into a science. The tape measure drew attention to the predictable elements of proportionality in the male form, and tailors and their customers became obsessed with fit. Schemes proliferated showing how a particular set of body measure-

ments could be translated into precisely fitting garment pieces. And coats grew more complicated as tailors sought to achieve the ultimate fit. Collars and lapels became far more intricate. Tailors dropped shoulder seams back to the shoulder blade, and side seams were drawn so far back as to almost meet the center seam at the small of the back, necessitating another side seam under the arm. At the same time, in order to achieve a perfect waist taper, they introduced a horizontal seam to join the coat's front skirts to the body. To achieve the popular pigeon-chested silhouette on double-breasted coats, designers added curved seams down the center fronts.

Thus, the simpler four-part coat body of earlier times became a ten-piece garment by the middle of the nineteenth century. This required much more seam stitching, but the invention of the sewing machine

eased that chore. By the mid-nineteenth century, two types of coats emerged for fashionable wear, the cutaway tail coat (sometimes called a "clawhammer coat,") still used today for many formal occasions, and a less formal full skirted coat covering the wearer's front all the way to the knees. The latter garment retained the name "frock coat."

As before, changes in other parts of male attire accompanied changes in coat design. Breeches began to lose favor with the French Revolution because of their connection to the aristocracy. The *sans culottes*, or lower classes, adopted working men's ankle length trousers, and trousers completely supplanted breeches for fashionable wear by 1840. Waistcoats stopped at the natural waist. Men started uncocking their hats, again borrowing the practical rustic mode. Brims grew narrower and crowns higher, eventually achieving flat tops, with the top hat finally emerging.

Well-fitted woolen clothing, devoid of applied adornment (with the exception of the waistcoat, which continued to be silken and elaborately embroidered), ideally suited the disposition of the new aristocracy, the rising moneyed middle-class of the Industrial Revolution. As middle-class values dominated England and America, so did somber, though elegant, middle-class fashion. But the Industrial Revolution, which saw male fashion reach its highest esthetic and technical accomplishment, also spelled the doom of exquisitely tailored clothing for men, for it had spawned the age of ready-to-wear clothing.

No one ever went broke underestimating the taste of the American public.

H. L. Mencken

Power looms and sewing machines made it possible to produce greater quantities of clothing than had been the case in the days of spinning, weaving, and stitching by hand. In the antebellum North, factories turned out large quantities of ready-made clothing for, among other uses, Southern slaves. Economy and durability were paramount. Fit mattered little. When the war interrupted this market, the ready-to-wear trade made uniforms for the Union Army. Among the more popular uniform garments was the simple, untailored four-part body fatigue blouse, which foreshadowed the suit and sport jacket of today.

The modern necessity of fitting a maximum number of body shapes and sizes with a minimum number of pattern variations has resulted in box-like coats out of which the wearer sticks his head and arms, and trousers fitted only to waist and length. Male fashion in the twentieth century is very bland indeed compared to its pre-industrial predecessors.



Self-portrait of Michael Laty, 1846. The subject's coat is finely tailored of woolen broadcloth, with no decoration. The waistcoat, shortened to the wearer's natural waistline, continued the old tradition of decorativeness. The subject's checked trousers and relatively open shirt collar indicate that he was not dressed for formal wear. He is in his time period's equivalent of today's sport jacket and slacks. Courtesy of the Maryland Historical Society.

Tattoos: From Declassé to Fashion Statement

Long before tattoos for both men and women became chic, hard-working watermen, home-sick servicemen, and rough-riding bikers could visit tattoo parlors on Baltimore's harbor for sentimental body declarations extolling mothers and lovers. Anthropologists unwrapping ancient mummies often find tattoos on the preserved.

The tradition persisted. In England in 1066, after King Harold had taken a nasty Norman arrow through the eye at Hastings, compatriots discovered "Edith" tattooed over his heart. In 1769, when Captain Cook returned from a voyage to Tahiti, he brought back a wildly tattooed Polynesian, "The Great Omai," whom he proudly paraded through London's genteel parlors. The fad attracted even European nobility; Czar Nicholas of Russia and Lady Randolph Churchill sported body decoration.

But the pendulum swung again, and the needle art was at one of its low points in 1965, when Truman Capote interviewed hundreds of murderers while writing his book *In Cold Blood*. He declared that the only thing they had in common was that each was tattooed. Two decades later celebrities as diverse as Cher and Roseanne adopted the fashion, and it became in style once more. Today, young Baltimoreans sport tattoos, both permanent and temporary, as casually as they wear a watch.



As supervisor of cultural resources management for the Maryland State Forest and Park Service, Ross M. Kimmel guides both preservation of historic structures and presentation of historical interpretive programs at state forests and parks. He holds an M.A. degree in United States history from the University of Maryland and has contributed to numerous historical publications. In his spare time he tailors reproductions of historic men's clothing.

Threads of Life:

Weaving Together the Jewish Community of Baltimore's Garment Industry

By Elizabeth Kessin Berman



Photograph of the Strouse Brothers, 1880s. Courtesy of the Jewish Museum of Maryland.

Work that began in back rooms of small homes of poor immigrant Jews from Germany sowed the seeds of Baltimore's garment industry, which was to provide ready-made clothing to large numbers of Americans throughout the South and Mid-West. In Baltimore by the end of the nineteenth century, nearly 70 percent of the Jewish population was either engaged directly in clothing manufacturing or working in services related to the industry. The clothing trade had become the largest in the city and was credited with helping make Baltimore a wealthy and important urban center. Jewish clothing manufacturers, together with retail store owners and other business and professional Jews, had risen to enjoy positions of respect and esteem within the city of Baltimore.

The same was true of most of the industrial cities of the East. New York, Chicago, Philadelphia, Boston, Rochester, Cleveland, and Baltimore were among the major centers of the ready-made clothing industry in America, and in each city the majority of clothing workers were Jewish.

The production centers of the garment industry were in place by the 1880s, when political and social forces changed the character of the workforce. One generation of Jewish immigrants, the German families who had established and dominated the industry, reached out to the successive immigrant generations to offer them immediate employment. Beginning in the 1880s, thousands of Jews arriving

from eastern Europe created a massive labor pool for the burgeoning, but highly stratified, clothing industry. Skilled and unskilled immigrants gravitated to the industry. In 1904 there were over 10,000 workers in the factories of West Baltimore and countless thousands more working in over 1,300 sweatshops in East Baltimore. At the ports of entry, agents of clothing factories or independent contractors greeted newly arriving "greenhorns" who would quickly and easily be incorporated into the industry. Factory agents often greeted anonymous faces as though they were greeting lost family members. Immigrants willingly filed into the factories, where they could be sheltered, at least for a while, amidst the familiar language and customs of life in the old country.

The competitive nature of the industry and the notorious "task" system made wages exceedingly low for those in the factories and even lower in the sweatshops or "contract shops." In addition, the seasonal nature of the industry caused workers, especially those in the sweatshops, to be overworked during the busy season and virtually idle during the slow season. The various tasks in the clothes-making process could be accomplished cheaply by unskilled workers, resulting in large numbers of women and children who worked for meager salaries. And, in the days before governmental inspection of the factories and sweatshops, garment workers frequently suffered from a host of debilitating diseases due to the unhealthy working conditions. As a result,

many in the needle trades found themselves engulfed in poverty and infirmity.

There was a constant undercurrent of animosity between the employers and the employees — between the Jews from Germany, the so-called “Uptown Jews,” and those from eastern Europe and Russia, the “Downtown Jews.” The German Jews often regarded their Russian counterparts as unenlightened villagers who could speak only Yiddish, a mixture of Hebrew and German which they considered debased. On the other side, the Russian Jews viewed their employers as assimilated Jews, who were responsible for Reform Judaism, a new branch of Judaism which reinterpreted many traditions the stricter Russian Jews held sacred.

The low capitalization and labor-intensive nature of the garment industry could have caused a permanent rift within the Jewish community. Bitter resentment towards German Jews, the “bosses,” might have provoked Russian Jews, the “workers,” to renounce any bond that linked the two groups. However, Baltimore’s Jewish immigrants showed a unique ability for overcoming the social, economic, and inter-cultural problems generated by the clothing industry. Remarkably, within a generation or two, the great majority of Jewish garment workers had made their way out of the needle trades, not only in Baltimore, but also in most other urban centers. By the 1940s the number of Jews working in the clothing industry was substantially reduced as Jews entered other trades, businesses, or professions.



The Sewing Room of Jacob Goldberg's Factory on Fayette Street, 1910s. Courtesy of the Jewish Museum of Maryland, Gift of Mrs. Rutli Astrachan.

Among most Jewish workers there was a common belief that being a garment worker was only a temporary situation. They tolerated their current occupations but never dreamed of teaching this trade to their children. The tailor, the cutter, the finisher, or the presser endured the ways of the industry, only because each envisioned better opportunities for future generations. The Jewish community's overall esteem for education and the establishment of both public and communal educational institutions played an important role in helping achieve the transition.

Immigrants were also aided by an internal, self-supportive economy which encouraged active economic growth. Groups like the Hebrew Free Loan Society offered interest-

free loans, enabling those without any capital base to enter business. Between 1880 and 1930 both German and Russian Jews formed innovative charitable and self-help organizations which worked successfully to combat the poverty and social problems that existed within an ethnic/religious community dependent upon one major industry.

Before the beginning of Russian-Jewish immigration in the 1880s, German Jews, who numbered about 10,000 in Baltimore, had already formed several community-wide charitable organizations. The major one, the Hebrew Benevolent Society, founded in 1856, specifically aided immigrant Jews. In the early years, the Society raised monetary aid through annual fund-raising



Photograph of the Mount Pleasant Dormitory, 1910s. After Lester S. Levy, Jacob Epstein.

events and distributed it primarily to the small, but steady numbers of Jews emigrating from central Europe. When thousands of Russian immigrants began pouring into Baltimore, it was clear that the funds raised by the Society were no longer sufficient. Between 1881 and 1890, the Jewish immigrant population had increased by 24,000, and another 17,000 arriving between 1891 and 1900 put tremendous stress on the community's charitable arm.

The Hebrew Benevolent Society initially responded by developing new ways of raising money through fund-raising events and annual subscriptions. In an effort to distribute assistance more effectively, district "offices" and "managers" were engaged to hand out

weekly subsidies similar to modern-day welfare. Factory owners recognized that aiding the work of the Society directly improved the everyday living conditions of their workers. They could contribute to the welfare of the Jewish immigrant, and at the same time maintain their competitive business practices.

The women's arm of the Benevolent Society, the Hebrew Ladies' Sewing Circle, also adapted to the changing needs of the Jewish indigent. Once an organization which distributed only clothing and food to new immigrants, the group began to offer classes and informal instruction to young women to teach them how to make their own clothes and to find employment in

the garment industry. By the end of the nineteenth century a new group, called the Hebrew Young Ladies' Sewing Circle, devoted itself exclusively to teaching immigrant girls the trade of sewing. A third women's group, the Daughters in Israel, managed a settlement home for Jewish girls, and offered training programs in sewing, dressmaking, and other needle trade skills.

To improve the general status of immigrant workers, a few educational organizations emerged. The most celebrated one, the Russian Immigrant Night School, was initiated by the nationally known educator and Jewish activist, Henrietta Szold. Social organizations like the Jewish Educational Alliance were also administered by German Jews. These efforts, however, were not enough to deflect the economic problems immigrants faced, particularly when the garment industry entered its annual slow period.

In 1906, in an effort to be more effective in meeting the complex needs of the immigrant community and also to avoid the duplication that existed in some of the organizations, German Jews organized the Federated Jewish Charities. From this point on, the charities led by the "Uptown Jews" were centrally administered by a group of talented community leaders. The early financial reports of the Federated Jewish Charities show that the unification of the charities was beneficial. The largest group of aid recipients was widowed families; next in size was the group consisting of families of the chronically ill.

In addition to poverty, the highly contagious disease of consumption, known today as tuberculosis, raged

If people turn to look at you on the street, you are not well dressed.

Beau Brummel

among needle workers. The Hebrew Hospital and Asylum was first established in 1868 to serve on a nonsectarian basis the city's poor, but by the 1890s new steps had to be taken to care for the rising numbers of workers suffering from tuberculosis. The best treatment for the disease was considered to be fresh air, a dry climate, and rest far away from East Baltimore where immigrant flats and sweatshops coexisted in stifling, infested tenements. Julius Levy, son of the founder of M. S. Levy and Sons, a major straw hat manufacturing company, led the effort to establish a home where consumptives could go after discharge from the hospital. The Jewish Home for Consumptives was built near Reisterstown at a site called Mount Pleasant. For the first time Jews suffering from tuberculosis could receive kosher food and observe the Sabbath and holidays while recovering.

Despite these advances in community aid, the tensions between the "Uptown" and "Downtown" groups continued to exist. Even with the formation of the Federated Charities, many Russian Jews were reluctant to accept help from their German counterparts. German Jews remained aloof socially, reserving their only contact with the immigrant community to the workings of the Federated Charities.

Many German Jews were worried about the social problems caused by labor unrest. They did not want their children to become involved in the issues that beset their businesses and, as a result, many of the pioneering manufacturers began to sell their factories. Some of these businesses were sold to Russian Jews, who prospered and soon found their way into the upper

levels of the economy. They, in turn, formed a series of charitable organizations similar to those created by the German Jews. The Hebrew Immigrants' Protective Society began its work in 1903, helping to absorb Russian Jews and find them jobs in the garment factories. In 1908, charities run by the new immigrants were united into a loose federation called the United Hebrew Charities, similar in principle to the Federated Charities.

Garment workers, however, were not willing to become solely dependent upon charitable organizations. Between 1880 and 1930, countless self-help fraternities and mutual aid societies sprang up in East Baltimore, the heart of the Jewish immigrant community. To many of the garment workers the most beneficial type of assistance was that which resembled modern workers' benefits: sick relief, pensions, death benefits, and job security. Workers needed help in overcoming the loss of pay due to illness or the death of a family member. Equally important was support during the slack periods in the industry when there was practically no work for the thousands who had been overburdened during the busy season. Many garment workers were able to get this type of assistance not from their employers, but from a *Landsmannschaft*, a mutual-aid society or self-help association formed by immigrants from the same towns or regions. These mutual-aid societies acted as extended family units for Jews immigrating from eastern Europe, offering not only basic assistance to families, but also help in finding work. *Landsmannschaften* also hosted an array of social activities to help



Advertisement of the United Garment Workers of America, 1910s. Courtesy of the Jewish Historical Society of America.

new immigrants adjust and to become more familiar with their new homeland.

One ideologically-based organization which attracted great numbers was the Workmen's Circle (*Arbeiter Ring*). Baltimore's Workmen's Circle, Branch Number 9, was founded in 1898 just a few years after the first branches were formed in New York. It began as a fraternal order to provide workers, primarily those involved in the needle trades, with a variety of benefits. The provision of sick pay, unemployment insurance, and death benefits to a member's family was a basic part of the work of the Workmen's Circle.

The Workmen's Circle, however, was not entirely dedicated to duplicating the activities of a

Controversy and Polyester in Maryland

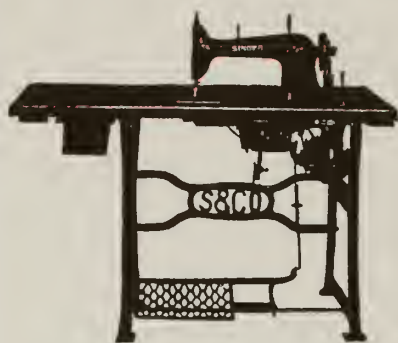
Rayon, introduced in 1910, was the first popular synthetic fabric. The cellulose fiber was a sister to acetate (introduced in 1869) and to tencel of the 1990s. With war fast approaching in Europe in the 1930s, American industry raced to develop a wide range of synthetic rubber and fibers from petroleum hydrocarbons as substitutes for scarce natural products. Great fanfare ushered in nylon's appearance in 1940. Nylon, made from polymers, was an instant hit with ladies who longed for no more runs or sags in their hose.

In 1941, polyester, a petroleum-based fabric, was born. In 1953, hoping to create the same sensation and profit that the introduction of nylon had provoked, the Witty Brothers decided it was time to call the press together to present the first polyester suit to the American public. To demonstrate its crease-resistant indestructibility, the men's clothier had a male model swim in it twice, machine wash it, and wear it daily for over three months without pressing. Unfortunately, its advantages quickly became disadvantages, as "polyester" in the world of fashion became a pejorative for all things plastic, tacky, artificial, and cheap.

This was just the concept Baltimore filmmaker John Waters was looking for when he released his "Polyester" view of the world in 1981. He hoped his film would appall his conservative Maryland neighbors and would be controversial — and it was. But what goes around comes around. In the 1990s, refined polyester, often called microfiber and combined with natural fabrics and stretchable spandex, once again became acceptable in the world of fashion. And John Waters' films are now considered mainstream, even among Maryland audiences.

There's never a new fashion but it's old.

Geoffrey Chaucer



From the letterhead of Joseph Saltzman & Company, 1924. Courtesy of the Jewish Museum of Maryland.

charitable aid society or a *Landsmannschaft*. At the core of the organization was the philosophy of improving the status of the workers; so that all forms of charity, especially charity indirectly received from garment manufacturers, would become unnecessary. The Workmen's Circle placed an enormous value on education. For a while, the organization ran the only Yiddish secular school in the city, which was the setting for numerous lectures and debates. Its well-stocked library contained books and magazines on socialist movements around the world and was extremely popular.

The Workmen's Circle became the informal forum for the great majority of workers and played an important part in attempts to unionize the garment industry in Baltimore. Much of the struggle to establish strong labor unions in Baltimore was closely linked to the national labor movement. Baltimore played an important role in the development of the eventual unionization of the clothing industry; the city was the setting for a number of celebrated confrontations

between the fledgling unions and the manufacturers. The Baltimore branch of the United Garment Workers of America (UGWA), an affiliate of the American Federation of Labor, had been unsuccessful in its strikes during the 1890s to protest the use of blacklists of those suspected of being union members among clothing manufacturers.

The manufacturers formed a protective association, called the Baltimore Clothiers' Board of Trade, to suppress labor activism and to prevent employees from becoming members. But not all manufacturers were determined to suppress labor organizations. Henry Sonneborn and Company, Baltimore's largest clothing manufacturer, made early steps towards the improvement of the status of the worker. As early as 1904, Sonneborn's had been organized as an open shop, and established an internal Court of Industrial Relations for airing grievances between management and labor. In 1909, when the issue of blacklisting was again the subject of a strike, this time led by the newly-established branch of the International Ladies' Garment Workers Union (ILGWU), the Sonneborn Company agreed to no longer register workers for the blacklist maintained by the Baltimore Clothiers' Board of Trade.

A strike in 1915 saw Henry Sonneborn and Company again become the testing ground for a newly-formed union, the Amalgamated Clothing Workers of America, colloquially known as the "Amalgamated" (ACWA). This ambitious organization of men's clothing workers had broken off in 1914

*Do not conceive that fine Clothes make fine Men,
any more than fine feathers make fine Birds.*

George Washington

from the two other, more conservative, needle trade unions affiliated with the American Federation of Labor, the International Ladies' Garment Workers Union and the United Garment Workers of America. A pension plan, a thrift plan, sick and disability benefits and improved factory conditions were part of their strike settlement with Sonneborn. During this strike, almost 9,000 workers became members of the ACWA. The union was considered to be primarily Jewish, although Italian, Lithuanian, and Bohemian immigrants were active members.

By the 1940s, Jewish involvement in the city's garment industry was waning. Most Jews had begun to move out of the sweatshops of East Baltimore into more diversified sectors of the economy. There were still many successful manufacturing firms which continued to be owned by Jews, and records of The Associated: Jewish Community Federation of Baltimore, the present-day descendant of the union of the former Uptown and Downtown

organizations, show that contributions from clothing manufacturers continued to play an important role in Jewish charity.

As Baltimore's own Jewish community matured, its leaders turned their attention to concerns in other parts of the world, particularly the establishment of the State of Israel and relief of Jewish refugees from war-torn Europe. Funds from clothing manufacturers became an important element in aiding Jewish causes world-wide.

The sweatshop and all the evils associated with it have come to be regarded as a dark moment in the history of the Jewish communal experience. This difficult era in Baltimore's history lasted little more than a generation, however, due to the creative and energetic efforts of many individuals who formed a new, supportive community out of the disparate groups of Jewish immigrants who settled there.

No Bustles for Betsy

As the nineteenth century dawned in Maryland, daring women began to abandon their bustles and corsets. They adopted the French fashion of *robes en chemise* which were high-waisted and made of muslin. Their goal was to look like the statues of Greek goddesses that adorned homes and gardens of the period. Bold ladies donned dresses that were often flimsy and see-through, and some even moistened them with a damp cloth to achieve the maximum sex appeal. In Baltimore, headstrong eighteen-year-old Betsy Patterson defied her father, and, after a short flirtation, married the impetuous, smitten Jerome Bonaparte, Napoleon's brother.

While Jerome was resplendent in purple satin robes and shoes with diamond buckles at the ceremony, Betsy wore a dress so skimpy that one guest remarked, "All the clothes she wore might have been put in my pocket. Her dress was muslin richly embroidered, but of extremely fine texture. Beneath her dress she wore but one garment." After the wedding, the couple made the social rounds in Washington, D.C., where another guest reported that Madame Bonaparte "wears dresses so transparent and tight that you can see her skin through them, no chemise at all." When Napoleon demanded that Jerome abandon his union with Baltimore's Betsy, all of Jerome's passionate vows of love proved as flimsy as Betsy's dress. Betsy was left with a son, but no husband.



Elizabeth Kessin Berman is the Curator of the B'nai B'rith Klutznick Museum in Washington, DC. She was previously Curator of the Jewish Museum of Maryland, and has been a curatorial consultant to several institutions, including the United States Holocaust Memorial Museum and the Los Angeles County Museum of Art. Her recent publications include "From the Depths: Recovering Original Documentation from the

Kovno Ghetto," *Holocaust and Genocide Studies*, and "Moral Triage or Cultural Salvage: the Agendas of Varian Fry and the Emergency Rescue Committee," in *Exiles and Emigrés, The Flight of European Artists from Hitler*.

This article is adapted from Berman's essay in the exhibition catalogue, *Threads of Life*.

Home Sewing in Early Greenbelt

By Jo B. Paoletti

*With fingers weary and worn,
With eyelids heavy and red,
A Woman sat, in unwomanly rags,
Plying her needle and thread—
Stitch! Stitch! Stitch!*

*In poverty, hunger, and dirt,
And still with the voice of dolorous
pitch
She sang the "Song of the Shirt!"*

When the English poet Thomas Hood wrote "The Song of the Shirt" in 1843, every garment worn in Maryland was handmade, stitch by stitch, from the plain, rough clothing of plantation workers to the embroidered finery of the upper class. Just three years later, Elias Howe patented the first successful sewing machine made in America, transforming the way that clothing was made and purchased. Forty years later, sales of ready-to-wear garments surpassed that of second-hand clothing, once the staple of poor and lower-middle-class Americans. And, by 1920, Americans were spending more on ready-made clothing than on yard goods. Today, home sewing is mainly a hobby, enjoyed by millions of Americans who buy what they need, and make only what they enjoy crafting.

When and how did home sewing shift from being a necessity to being an optional pastime? A study of sewing in Greenbelt, Maryland in the 1930s and 1940s holds some answers. This planned community, opened in 1937, offered its first families the experience of living in a small yet homogenous town. The first 900 families to come to Greenbelt—the "pioneers" who moved in between 1937 and 1939—had been carefully selected from thousands of applicants, and had to meet strict requirements. Eighty



Image from Sears Catalogue, Summer 1944

percent of the families came from Washington, DC and ten percent each from Maryland and Virginia. Heads of families had to be over twenty-one years old; families with children were preferred. Income requirements ranged from \$750 to \$2,270 per year depending on the size of the family. Because the people of Greenbelt were mostly modestly well off, with no extremes of poverty or wealth, overwhelmingly young and with growing families (the town's birth rate was

four times that of the nation), and all white, Greenbelt offers the researcher an exceptionally uniform population to study.

According to home economists and clothing specialists, by the 1920s it was cheaper to buy ready-made women's clothing than to make it. In most households, only the simplest women's garments were homemade: housedresses, summer wash dresses, aprons, and night-gowns. Scholars surmise that these plain garments were worth making only if the housewife did not count the value of her time. The largest percentage of home sewers making most of their own clothing was in the \$2,000-2,999 income bracket, which in the 1920s was a comfortable middle-class income, suggesting that mere necessity was not the main motive. More likely, sewing had already become a middle-class hobby and a way for women of modest income to dress fashionably, rather than a necessity for putting clothes on her family's backs.

Similarly, for families living in Greenbelt between 1937 and 1942, homemade clothing was an option, not a necessity. Downtown Washington was just 12 miles away, and though not everyone owned a car, homemakers could enjoy shopping excursions to Woodward and Lothrop and other major retailers. Mail order companies such as Sears, Roebuck, & Co. and Montgomery Ward brought the showroom to the living room, and even the "variety annex" of the Greenbelt Drug Store carried some family clothing at very reasonable prices.

Cost was a factor. A homemade dress based on a simple pattern required about three yards of fabric,

The sense of being well-dressed gives a feeling of inward tranquility which religion is powerless to bestow.

Miss C. F. Forbes, English writer

as well as some "notions" (thread, buttons, rick-rack trim), for a total materials cost of about one dollar. A ready-made equivalent would be \$2.00. Even for an experienced seamstress, the homemade dress would take several hours to sew. Authors of contemporary articles debating the making versus buying of clothing were unanimous in the opinion that making such a dress would only be worthwhile if a woman had the requisite skill, owned or had access to a sewing machine, and truly enjoyed sewing. Judging from the popularity of ready-to-wear clothing, relatively few women met these requirements.

Even if a woman had a sewing machine and enjoyed sewing as a hobby, she may not have had sufficient dressmaking skills. While many women in Greenbelt had some basic needle skills, far fewer had learned enough dressmaking to be able to produce any but the simplest garments. Sewing skills among the general female population of early Greenbelt fell into two main categories: basic needle skills for work done entirely by hand, and dressmaking skills, which included both machine sewing and advanced hand sewing techniques usually found in custom-made garments. Beyond this seamstress level lay tailoring, which required advanced knowledge of fitting and even more specialized hand sewing skills. This level of expertise was rarely found in an amateur seamstress.

Basic hand sewing skills, on the other hand, were common knowledge to most housewives. These skills included the running stitch, used to join two pieces of fabric; overcast and blanket stitches, used to finish a raw edge and keep it



from fraying; hem stitch; simple embroidery stitches (backstitch, French knot, satin stitch, and outline); and mending techniques (sewing on buttons, darning, and patching.)

For generations, most women learned these techniques in childhood. There is ample evidence that little girls (and many boys) in early Greenbelt were still learning and practicing them. Simple sewing projects were included in the curricula at Greenbelt Elementary School; the Greenbelt *Cooperator* listed "aprons, tea towels, hot pads" among the Christmas gifts made by first graders in 1939. In 1940, the kindergarten children made a child-sized car and trailer, including curtains for the trailer windows.

During the summer of 1938, a "Girls' Sewing Club" flourished, meeting in several homes along Ridge Road. The girls, ranging in age from about five to nine, worked on "doll clothes, tea towels and aprons," while their mothers and grandmothers visited and occasionally lent a helping hand. More

advanced projects included a cross-stitch quilt and embroidered rompers for one girl's baby brother. In all, the *Cooperator* named twenty-one different girls who attended one or more club meetings.

The Girls' Sewing Club points to another aspect of hand sewing. Unlike machine sewing, which is a noisy, solitary activity, sewing by hand lends itself to conversation. A housewife could do her mending listening to the radio, but the number of social sewing groups of various kinds in Greenbelt also demonstrates the social possibilities associated with the skill. The Greenbelt Sewing Circle, organized by Mrs. William May, met every Friday evening for sewing and refreshments. The *Cooperator* reported that one meeting had fifteen attendees, adding that "Mrs. May was repairing pants pockets and Mrs. Friedman darned socks." Mrs. Tessim Zorach hosted at least one "old-fashioned" quilting bee, attended by seven adults and five children.

Greenbelt women also enjoyed sewing for a cause. A group of councilmen's wives made the first Greenbelt flag in 1938, and in 1940 a Hospital Auxiliary Sewing Committee and a Red Cross Sewing Club were both inaugurated. Both groups did handwork exclusively. The Hospital Auxiliary sewing committee "mended all the torn linens and is now doing a tremendous job of making new linens," according to the *Cooperator*. The Red Cross Sewing Club made "dresses, surgical supplies, layettes, sweaters and shawls" with materials furnished by Red Cross.

Because of its more solitary nature, it is harder to gauge the amount of sewing activity beyond everyday

I wish I had invented blue jeans. They have expression, modesty, sex appeal, simplicity—all I hope for in my clothes.

Yves Saint Laurent



Collins' handy Hem Marker

96c Finish uneven hemlines, and give your clothes a trim, straight hemline for a well-groomed appearance. Measure dress hems this easy, time and energy-saving way without any bending or pinning. Eliminate inaccurate measuring. Set marker to skirt height desired and press the bulb. Powder makes a thin even line indicating hemline. Turn up fabric along powder line and sew in place. Powder brushes off easily. 30-inch wood rule on stand. Sliding plastic chamber for height adjustment. Ceramic base. Instructions included. Shipping weight, 2 pounds 8 ounces. 25 H 5280. Set 96c

Extra Powder for Hem Marker re-fill. State color choice: pink or white. Shipping weight, 7 ounces.

25 H 5283. Package 10c

Tailor's Chalk. 1 1/2 inches square. Black or white. State color. Shipping weight, 2 ounces.

25 H 5284. 4 pieces 10c

*Image from Sears
Catalogue, Summer
1944*

One of the advantages of taking a formal sewing course was to gain access to the modern electric sewing machines in the home economics classroom. In Greenbelt, the price of a new sewing machine (\$70-\$125) could easily be one-tenth of a household's annual income, at a time when not every family owned an automobile. Not a likely purchase for an unskilled or novice seamstress! Older treadle sewing machines were passed down from mother to daughter.

There is much more that we would like to know about home sewing in early Greenbelt; on one hand, there were women engaged in traditional handwork—mending, quilting, simple embroidery, making doll and baby clothes, and charity work. On the other hand, a few Greenbelt women turned to commercial home dressmaking with its complex social and artistic expression components. The increase of ready-made clothing and the availability of the sewing machine in the home did not eliminate home sewing; it transformed it in large and small towns across America.

mending and handwork which went on in Greenbelt. There were a few professional seamstresses who advertised their skills in the *Cooperator*. Mrs. Henry Brautigan offered her dressmaking services in 1939, and "A. Haesy" of Crescent Road advertised "hems turned; all types of sewing; dresses made to order," in 1941. Any income from these skills could add to the welfare of the family. There were also prize-winning seamstresses, who took home ribbons in the annual Town Fair (now the Labor Day Festival).

People eagerly enrolled in adult sewing classes, including dressmaking courses at the beginning and advanced levels, offered at the Greenbelt Elementary School, which also served as the town's community center. The first time classes were offered in 1938, forty-one women registered for home economics classes, including

children's clothing, home decoration, and beginning and advanced dressmaking. Instructors Mrs. Rose Alpher and Mrs. Mabel Bessemer taught their students how to make garments for all members of the family, to make over adult clothing for children and to make slipcovers, curtains, table covers, and pillow covers for the home.



Jo B. Paoletti is Associate Professor in American Studies at the University of Maryland, College Park, and director of the College Park Scholars Program in American Cultures. She teaches courses in a variety of subjects having to do with everyday American life in the 20th century; recurring themes are popular culture, fashion and consumerism, and the influence of ethnic diversity. An internationally-known costume historian, she has published many works on the history of children's clothing.

Claire McCardell, a Maryland Original

By Nancy Nolf Carl

Claire McCardell holds a distinguished place among the most important fashion designers of the twentieth century. Born in Frederick, Maryland, in 1905, Claire was raised in a brick, three-story Federal home in one of Frederick's first subdivisions. Rockwell Terrace in the early part of this century was a close-knit, family-oriented community where children played stickball in the back yard and summer evenings were spent visiting on the front porches of the large homes which lined the street.

From her earliest childhood, even in this rural, idyllic setting, McCardell was exposed to the world of high fashion. Her mother, Eleanor Clingan McCardell, was a stylish Southern belle from Mississippi who had an avid interest in fashion and subscribed to European fashion magazines popular at the time. Claire spent hours poring over the pictures of the models and would often cut paper dolls from her mother's old magazines.

Twice each year Claire's mother would hire a local seamstress to make clothes for the family, and McCardell often reminisced in later years that some of her earliest memories were of sitting at the feet of the family seamstress and watching her make garments using Mrs. McCardell's treadle-step sewing machine. Playing dress-up soon became one of Claire's favorite childhood pastimes.

From these early childhood forays into the fashion world, Claire developed a keen interest in clothing design. Even as a young girl, she knew she wanted a career in fashion and dreamed of going to

New York to study. When she graduated from Frederick High School at age 16, she was already eager to pursue her goals, but her protective father felt she was too young to leave home let alone move to New York City. Reluctantly, Claire enrolled at Hood College where she studied home economics for two years, biding her time until her father agreed to let her strike off on her own. At age 18 she enrolled in New York City's School of Fine and Applied Arts, now known as Parsons School of Design.

While enrolled at the School, she spent a year abroad in Paris studying amidst the great couturiers of the time. Claire had a keen interest in learning clothing construction techniques and while studying in Paris she would often buy designer originals at sample sales, carry the garments back to her room, and take them apart in order to understand how they were made. She would apply the construction techniques she learned in her later designs.



Claire McCardell sketched among the casts of ancient Greek sculpture in the Metropolitan Museum in New York. After Yohannan and Nolf, Claire McCardell: Redefining Modernism (1998).



The Claire McCordell paper doll reflects the designer's fascination with that form in her childhood. After Yohannan and Nolf, Claire McCordell: Redefining Modernism.

After completing college, Claire juggled a series of odd jobs in New York City before landing a job in 1929 as a designer for Townley Frocks, a mid-market dress manufacturer. Claire was destined to spend the most productive years of her career working for Townley. With her rebelliously individualistic insistence on forging and defining a new and resolutely American style, McCordell's designs for Townley were simple and sparse compared to the overt glamour of French couture which dominated fashion at the time.

Though she was considered avant garde, McCordell founded her minimalist designs on a comfort-first, common-sense, more American philosophy. She designed clothes for the female body with the precision of an architect and the intuition of a woman, demanding both performance and ease from each garment she created. She

courageously produced designs that turned their backs on Paris and looked instead to the everyday lives of American women for their inspiration. Believing that the heavily decorated, padded and corseted looks of high French style limited movement and that comfort was too often sacrificed to style, Claire McCordell designed clean-lined, "comfort first" clothes that proved that such a sacrifice was not only unacceptable, but also unnecessary.

Shunning shoulder pads, corsets, and heavily constructed looks, McCordell became known for her self-tailoring wrap and tie styles, backless halters, and wool jersey separates, which in varying ways allowed women unrestricted movement and the luxury of defining their natural waistlines. Her breakthrough came in 1938 with the "Monastic" dress, a waistless shift

in wool jersey that hung from the shoulder seams and could be belted in any way the wearer chose. The success of this design caused such a reaction in the marketplace that it continued to be copied into the next decade. Versions of the Monastic remained in Claire's own design line for close to two decades.

McCordell's wartime designs, including her blue denim Popover of 1942, reflected the designer's acute awareness of the changing and evolving roles of mid-century American women. Men had gone to war, and women had to work to keep America's wartime production on schedule. Designing sportswear and daywear appropriate to both work and leisure, McCordell elimi-



Claire McCordell at the age of 3. After Yohannan and Nolf, Claire McCordell: Redefining Modernism.

nated the fuss and decoration in women's apparel.

"Clothes should be useful," declared McCardell, who was hailed as the creator of the "American Look." With a flair for the unusual and a keen understanding of how fabrics worked on the body, McCardell had the confidence to raise familiar fabrics to the realm of the extraordinary, merely by way of the unexpected. One of her most talked-about designs of the World War II period was her all-in-one wool jersey leotard and pullover sweater looks which landed her the cover of Life magazine in 1943. In her exploration of durable, even unlikely fabrics such as balloon cotton, butcher's apron linen, and redwood bark fibers, McCardell employed resources overlooked by her more fussy contemporaries.

Retail magnate Stanley Marcus once described Claire McCardell as "The master of the line, and never a slave to sequins . . . one of the few truly creative designers this country has ever produced."

Unassuming to the point of being retiringly shy, McCardell recognized that the lifestyle of American women was unique in the world and designs for American women were best created by someone who not only understood their lives but lived the same way herself. McCardell's visionary design talent and predictions of fashion for the future have not only proven themselves to be of lasting relevance, but earned this extraordinary American designer a cult-like following amongst contemporary style makers, design scholars, and fashion enthusiasts alike.

"Pop-Over"
Reg. U. S. Pat. Off.

**THE ORIGINAL
UTILITY FASHION
DESIGNED BY
Claire McCardell**

Household device de-luxe for busy women. Gay, practical pinafore that you can wear by itself or over your dress. Equally at home in the kitchen, at play or outdoors. So becoming you can greet your guests in it. Has capacious, quilted, catch-all pocket. Quilted mitt swings from waist-band. Striped and plain washable catans. Sizes 10 to 20. **\$6.95**

In New York at **Dress Patented**

Although originally designed in blue denim, Claire McCardell's Pop-over design was produced in cotton gingham, silk, corduroy and wool. After Yohannan and Nolf, Claire McCardell: Redefining Modernism.



Nancy Nolf Carl is Director of Conference Services and Special Events at Hood College in Frederick, Maryland. She is also a historian and archivist, and is currently writing a history of Hood College. She is co-author, with Kohle Yohannan, of *Claire McCardell: Redefining Modernism*.

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Humanities in Maryland

Free Speakers Available

The Maryland Humanities Council and the Maryland Commission for Celebration 2000 are co-sponsoring the Millennium Speakers Bureau this year. Outstanding scholars speak on various humanities, arts, and science topics to help Marylanders explore the issues and ideas of the new millennium. Presentations are available through December 31 and may be hosted by Maryland non-profit organizations. For more information about the Speakers Bureau, contact Polly Weber at 410-771-8974 or pweber@mdhc.org.

Available presentations:

An Interactive Physics I.Q. Test
Future Changes in Humanities Access and Education
Poetry of the American Civil Rights Movement
Movies, Race, and World War II
Baltimore County Historic African American Communities
Women's Work and Community on Smith Island
Civility and Manners in the New Century
Pluralism, Immigrants, and American Culture
An Exercise in Defining Evil
African American Soldiers in the Civil War
Poetry and Songs of Spain
Apocalypse 2000: Envisioning the End
The Ancient Olympic Games
Stories and the Background on Storytelling
An Overview of Maya Culture
Maryland's Notable Black Women: Then and Now
Myth as Mirror of Society
Environmental Issues and Their Ethical Implications
Great Thinkers of Latin America
African Americans and the Meaning of Freedom

Free Grant-Writing Workshops

The Maryland Humanities Council and the Maryland Historical Trust will offer three free workshops this fall to explain the grant-writing process, including eligible projects, guidelines and procedures.

Tuesday, October 3, 4:00 - 6:00 pm
Evergreen House Theater
4545 North Charles Street, Baltimore

Thursday, October 5, 4:00 - 6:00 pm
Frostburg State University Center
20 Public Square, Hagerstown

Tuesday, October 17, 3:00 - 5:00 pm
Ward Museum of Wildfowl Art
909 S. Schumaker Drive, Salisbury

For more information, call Judy Dobbs at 410-771-0652.

New on the Maryland Bookshelf



Feast of the Dead: Aboriginal Ossuaries in Maryland

By Dennis C. Curry

Dennis C. Curry investigates the practice of ossuary burial used by Native Americans in Maryland's tidewater region. While the ossuaries were clearly reflective of Native American spiritual beliefs, they appear to have also evinced native social, political, and status concepts which evolved from roughly 1400 to 1600. Curry's book also helps reconstruct the lifeways and belief systems of late prehistoric Algonkian groups in the Chesapeake.

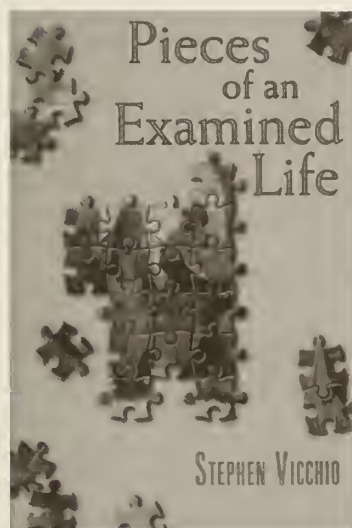
Dennis C. Curry is a Senior Archeologist at the Maryland Historical Trust. He is the editor of Maryland Archeology and a past president of the Middle Atlantic Archeological Conference.

Maryland: A New Guide to the Old Line State, Second Edition

Earl Arnett, Robert J. Brugger, and Edward C. Papenfuse

Earl Arnett, Robert Brugger, and Edward Papenfuse have reorganized, rewritten, and updated a book first published in 1940 as a project of the Work Progress Administration. They combined their first-hand experience, the latest scholarly research, and their many years experience with Maryland's past to produce this fine work. The result is a unique guidebook that tells the stories of Maryland's familiar people and places as well as those often overlooked.

Earl Arnett is a freelance reporter for the Baltimore Sun. Robert J. Brugger is the history and regional books editor for the Johns Hopkins University Press and author of Maryland: A Middle Temperament, 1634–1980. Edward C. Papenfuse is the State Archivist and author of In Pursuit of Profit: The Annapolis Merchants in the Era of the American Revolution, 1763–1805.



Pieces of an Examined Life

By Stephen Vicchio

Stephen Vicchio presents a collection of essays and short stories that examine the world about him with sparkling clarity and reverent wonder. He is both sharp and thought-provoking whether exploring relationships, nature, tragedy, the complexities of faith, or the simple pleasures of taking a walk. Carefully using words and narrative as a storyteller, Vicchio skillfully explores the human condition.

Stephen Vicchio teaches philosophy at the College of Notre Dame of Maryland. He is the author of fifteen books, including essays, scholarly monographs, and plays.

Family Matters Concludes Ninth Season

Family Matters, the Maryland Humanities Council's free, innovative reading/discussion program for at-risk youths and their adult family partners, completed its ninth series this year. The spring programs were held at three locations, the Baltimore American Indian Center, and the Gardenville and Walbrook Branches of the Enoch Pratt Free Library.

The six-week program brings youth together with an adult family member once a week to read and talk about books. Each week, the family receives a set of books to keep, and at the following session they come together to talk about the readings and to share a light supper. The program encourages families to learn together and to talk about issues that affect their lives daily.

The Maryland Humanities Council extends its thanks to the many people who made this program a success, including Librarian Monalisa DeGross from the Enoch Pratt Free Library and site coordinators Paula Cox at the Baltimore American Indian Center and Melanie Townsend and Sylvia Coker at Enoch Pratt. We would also like to express our thanks to James Welbourne, whom we'll miss, and Darlene Pollard.

Family Matters is made possible by the generous support of the RGK Foundation and the St. Paul Companies Maryland Foundation, Inc. For more information, contact Belva Scott at 410-771-0654.



Family Matters participants from the Baltimore American Indian Center (l-r): Adam Shrock, Enoch Pratt Librarian and author Monalisa DeGross, Keri Locklear, Ryan Butler and Ronald Whitener, Jr.

Suggested Readings

The following are some of the books read by different groups during our *Family Matters* programs. Your family might enjoy reading and sharing them as well.

New Cat, Yangsook Choi

My Man Blue, Niki Grimes

Knots on a Counting Rope, Bill Martin, Jr.

The Great Ball Game, Joseph Bruchac

Pizza The Size Of The Sun, Jack Prelutsky

A Bad Case of Stripes, David Shannon



Calendar of Humanities Events

The following programs are receiving funds from the Maryland Humanities Council. Council grants are made possible through major support from the National Endowment for the Humanities, Maryland's Division of Historical and Cultural Programs, corporations, foundations, and individuals. Since times and dates are subject to change, please contact the project director to confirm these details before attending any event.

Exhibits

Through
December 15

Echoes of the Shore — The People, The Culture, The Treasures of Wicomico County 1890–1900

Exhibit featuring oral history interviews of residents of Wicomico County from the 1920s examines the lives of diverse people and occupations in the county. Displays illustrate a tenant farm, dry goods store, shanty boat, church, one-room school, and watermen on the docks.

Location: The Heritage Centre Museum at Pemberton Historical Park, Salisbury

Contact: Marion Dawson Phillips, 410-860-0447

Sponsor: Wicomico County Historical Society

Through
May 2001

Planned Play: Childhood in Utopia

Exhibit, children's workshops, a lecture and a film series explore the life of children during the Depression and World War II years in the model planned community of Greenbelt, Maryland.

Location: Greenbelt Community Center

Contact: Katie Scott-Childress, 301-507-6582

Sponsor: Friends of the Greenbelt Museum

Ongoing

Once the Metropolis of Maryland: The History and Archaeology of Maryland's First Capital

Introductory exhibit for the Historic St. Mary's City Museum traces the founding of the colony in 1634, its growth to a thriving "metropolis" as Maryland's capital, and the eventual demise of St. Mary's City after the government moved to Annapolis in 1695.

Location: Historic St. Mary's City Museum Visitors Center

Contact: Silas Hurry, 410-586-3375

Sponsor: Historic St. Mary's City Foundation

Programs

Afterwords 2000

Discussions led by scholars following selected performances during the Olney Theatre's 2000 season.

October 25
8:00 p.m.

Location: Discussion of "The Mad-woman of Chaillot" at Olney Theatre Center for the Arts

November 11
2:00 p.m.

Location: Discussion of "The Mad-woman of Chaillot" at Olney Theatre Center for the Arts

Contact: Melissa Collins, 301-924-4485 ext. 113

Sponsor: Olney Theatre Center for the Arts

Family Matters

A free six-week reading program that brings at-risk youth together with an adult family member to talk about books and share a light supper one evening per week. The program helps families by encouraging discussions between generations about stories that relate to everyday family life.

September 19, 26, October 3, 10, 17, 24 Location: Enoch Pratt Free Library – Walbrook Branch, Baltimore

September 20, 27, October 4, 11, 18, 25 Location: Enoch Pratt Free Library – Pennsylvania Branch, Baltimore

September 21, 28, October 5, 12, 19, 26 Location: Learning Circus, Baltimore
Contact: Belva Scott, 410-771-0654
Sponsor: Maryland Humanities Council

September 21 12:30 p.m. The Ancient Olympic Games

Slide lecture by Dr. Hugh Ming Lee illustrates the history of the Olympic games from their inception circa 776 BC, describing the events contested in ancient times and offering a visual tour of ancient Olympia.

Location: Howard Community College, Columbia

Contact: Vladimir Marinich, 410-772-4946

Sponsor: Maryland Humanities Council and Maryland Commission for Celebration 2000



*"Youlee" Working on a Tattooed Lady, Baltimore Street, May 1934.
Courtesy of the Maryland Historical Society.*

September 25 7:00 p.m. The Maryland Sky Clock: Using Stars to Tell Time

Lecture by David Theison demonstrates his Sky Clock, a simplified sky map that follows the stars and planets visible in the evening sky at the time of the presentation. Each participant will construct a Maryland Sky Clock and will learn how to use it to tell time by the stars.

Location: Caroline County Public Library – Federalsburg Branch

Contact: Florence de Nagy, 410-479-1343

Sponsor: Maryland Humanities Council and Maryland Commission for Celebration 2000



September 26
Noon

Apocalypse 2000: Envisioning the End

Lecture by Dr. Robert Kachur explores the history and fascination of the idea that the world will end, especially for those living at the end of each century. An "apocalyptic" vision of history has played a role in artistic, religious, and political works from past centuries, and has an impact on Maryland's religious and social communities today at the end of the millennium.

Location: Seven Oaks Senior Center,
Baltimore

Contact: *Kathleen Berry, 410-887-5192*

Sponsor: Maryland Humanities Council
and Maryland Commission for
Celebration 2000

September 27
7:15 p.m.

The Maya World: Beauty that Hurts

Lecture by Dr. George Scheper uses slides and contemporary Mayan handiwork to present an overview of Maya culture as it flourished in the pre-Columbian period and as it continues as a living cultural tradition today in Mexico and Central America.

Location: Beasman Building – Fairhaven,
Sykesville

Contact: *Christine Metcalf, 410-549-7162*

Sponsor: Maryland Humanities Council
and Maryland Commission for
Celebration 2000

Mercy Amidst the Mischief and Misery: The True Story of Civil War Medicine

Lecture by Burton Kummerow uses artifacts and photographs of the Civil War period to bring Maryland medical history to life. In spite of the limits of their medical knowledge, tens of thousands of military and civilian men and women from North and South faced the hardships of war with skill and determination and set medicine on the path to the modern era.

October 9
7:00 p.m.

Location: Carroll County Public Library –
Westminster Branch

Contact: *Christina Kuntz, 410-386-4490
x728*

November 10
7:30 p.m.

Location: College of Southern Maryland,
LR102, La Plata

Contact: *Ron Brown, 301-934-7818*

Sponsor: Maryland Humanities Council
and Maryland Commission for
Celebration 2000

October 10
7:30 p.m.

Three Mighty Pens of Maryland: Frances Ellen Watkins Harper, Adrienne Rich, and Lucille Clifton

Lecture by Colleen Webster profiles three women writers with ties to Maryland: Frances Ellen Watkins Harper, a free black woman born in Baltimore in 1825 who strove for interracial harmony; Adrienne Rich, one of the country's strongest and most respected voices of feminism and poetry; and Lucille Clifton, former Poet Laureate of Maryland.

Location: Olney Library

Contact: *Ralph Holtz, 301-774-7297*

Sponsor: Maryland Humanities Council
and Maryland Commission for
Celebration 2000

October 16–21 The Chesapeake Bay in the 21st Century

Conference on the Chesapeake Bay, bringing together scholars, journalists, and citizens to discuss important issues affecting the region. Thirteen sessions cover Chesapeake writers, black communities of the Bay, conservation and human values, regional folklore, and interpretations of the Chesapeake in art.

Location: Salisbury State University

Contact: *Donald Cathcart or Kenneth Basile, 410-548-3374*

Sponsor: Salisbury State University

From Ink to Internet: Editorial Cartoons into the 21st Century

Lecture by Kevin Kallaughner uses slides, video, and live drawing to discuss political cartoons and caricature from their roots to today and explore the future of the genre in the new world of the moving image.

October 24 8:00 p.m. Location: Catonsville Historical Society
Contact: *Virginia Vargo, 410-313-2393*

November 14 7:30 p.m. Location: Grosvenor Park II, Rockville
Contact: *Irene Auvil, 301-530-9352*
Sponsor: Maryland Humanities Council and Maryland Commission for Celebration 2000

October 27 7:00 p.m.

Civility and Manners in the New Century

Lecture by Dr. P. M. Forni addresses the widely perceived decline of civic virtues and social graces in America. This interactive presentation discusses questions such as: "Is civility in decline in America?" "Does incivility set the stage for violence?" and "What are the advantages of fostering a culture of civility?"

Location: Caroline County Public Library – Denton Branch

Contact: *Florence de Nagy, 410-479-1343*

Sponsor: Maryland Humanities Council and Maryland Commission for Celebration 2000

October 27 7:00 p.m.

Planned Play: Childhood in Utopia

Lecture by Gary Cross on the Greenbelt Center Elementary School from 1937–1943, complementing an interpretive exhibit that explores the life of children during the Depression and World War II years in the model planned community of Greenbelt, Maryland.

Location: Greenbelt Community Center

Contact: *Katie Scott-Childress, 301-507-6582*

Sponsor: Friends of the Greenbelt Museum



November
2000

Crab Picking on Maryland's Eastern Shore

Annual Crab Days Festival features illustrated booklet documenting Maryland's Eastern Shore crab picking industry, with special focus on women workers, using oral history interviews with sixty crab pickers from upper Eastern Shore communities.

Location: Chesapeake Bay Maritime Museum, St. Michael's

Contact: *Melissa McLoud, 410-745-2916*

Sponsor: Chesapeake Bay Maritime Museum

The Chesapeake Bay Country: Four Centuries of Contention, What Next in the Millennium?

Lecture by Dr. John Wennersten focuses on four issues crucial to the region's past, present, and future: the environmental transformation of the Chesapeake Bay country; demographic change and social life; race relations and social progress; and the evolution of the Maryland political community and the future of the Bay country.

November 8
8:00 p.m.

Location: Liberty Grove United Methodist Church, Burtonsville

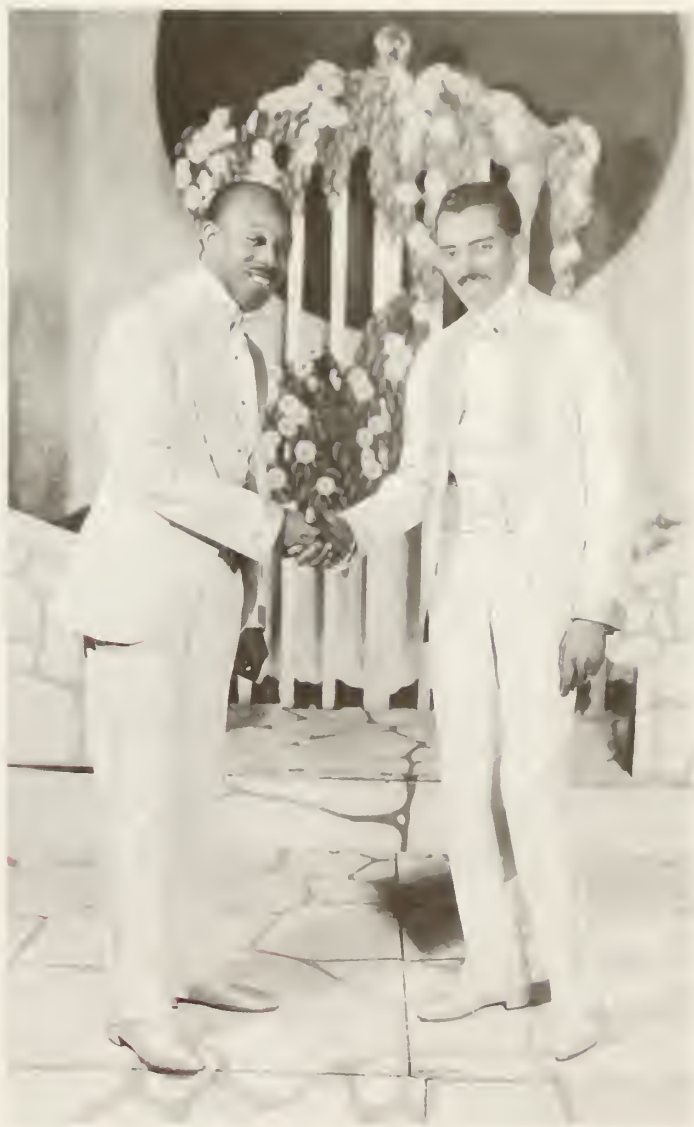
Contact: *Richard Cramer, 301-854-2675*

November 9
7:00 p.m.

Location: Caroline County Public Library – North County Branch, Greensboro

Contact: *Florence de Nagy, 410-479-1343*

Sponsor: Maryland Humanities Council and Maryland Commission for Celebration 2000



Eubie Blake with Noble Sissle, courtesy of the Maryland Historical Society.

Maryland Revisited

The be-hatted fashion mavens of Baltimore's past viewed the Washington Monument of Mount Vernon Square as the hub, nay the may-pole, of Maryland fashion. Baltimore matrons (*below*) are inspired by the city's annual Flower mart. The headgear of Lydia and Nancy Deford (*right*) seems similarly flower-empowered. Nannies and children (*lower right*) embellish Mount Vernon Square with their modish *chapeaux*.

All photos courtesy of the Maryland Historical Society, Baltimore.



Maryland's Best Kept Humanities Secrets

The Textile Collection at the Maryland Historical Society

Maryland Historical Society

201 West Monument Street

Baltimore, Maryland 21201

410-685-3750

Executive Director: Dennis Fiori

Open Tuesday – Friday 10 AM to 5 PM; the First Thursday of every month from 10 AM to 8 PM; Saturday 9 AM to 5 PM; and Sunday 11 AM to 5 PM

Admission: \$4 for the general public; \$3 for seniors, students with valid ID and children 13 to 17. Free to members, children 12 and under, and the general public on Sundays.

The exciting new Claire McCardell Costume and Textile Gallery is an innovative exhibition space for special textile shows which also provides storage space for the Museum's permanent collection. The textile collection includes over 9,000 items including military banners from the Revolutionary War, Solomon Etting's rare 1820s dressing gown, samplers worked by African American school girls of the 1830s, and the Museum's unsurpassed collection of Baltimore album quilts.

The new gallery's debut exhibition featured the pioneering fashion designs of Claire McCardell herself, a Frederick, Maryland, native. McCardell (1905–58) led the ready-to-wear clothing movement in the 1940s and 1950s with the "American look" as she catered to women who demanded clothing that suited the Post-war American lifestyle. The list of designs that McCardell made household words is impressive, and includes the shirtwaist dress, the dirndl skirt, the halter top sundress, and "separates" dressing.



Claire McCardell poses in one of her designs, from Claire McCardell, A Designer of the American Look. Courtesy of the Maryland Historical Society.

The gallery's second special exhibition featured the personal style of another Maryland native, Wallis Warfield Simpson, through her costumes, jewelry, and personal effects, including the famous "Monkey Dress," a gown created for her by Givenchy. The Duchess of Windsor's independent streak found full expression in her fashion aesthetic, making her an icon of elite twentieth-century international design.

A traveling exhibition of more than forty Baltimore album quilts is currently touring Japan, with stops in Chiba, Kanazawa, Tokyo, Hiroshima, Kobe and Nagoya, demonstrating quilt-making in Baltimore from the early to mid-19th century. The Baltimore album quilt was a collaborative form that combines squares created by several individuals sewn together to create a whole. Often album quilts commemorate a family event — a wedding, the retirement of a clergyman, a young man's twenty-first birthday. Record numbers of Japanese have enjoyed the exhibit, reflecting the importance of embroidery, beautiful fabrics, and quilting in the traditional arts of Japan. The quilts will return to the MHS for exhibition in the spring of 2001. A catalog of this exhibition, entitled *The Baltimore Album Quilt Tradition* is available from the Press at the Maryland Historical Society.



Baltimore Album Quilt by Elizabeth Emlich, 1800–1810, from the Textile Collection of the Maryland Historical Society. Courtesy of the Maryland Historical Society.

An Interview with Sister Virginia Geiger, SSND

By Barbara Wells Sarudy



Sister Virginia Geiger is Professor of Philosophy at the College of Notre Dame of Maryland and a member of the School Sisters of Notre Dame. She holds M.A. and Ph.D. degrees from the Catholic University of America, and an Honorary Doctorate from the College of Notre Dame of Maryland. She has written and edited numerous books, articles, and reviews on a variety of historical subjects and was co-editor, with Stephen J. Vicchio, of *Perspectives on the American Catholic Church* (1989).

This issue of our magazine is about fashion. Your profession has been dramatically affected by changing from the traditional habit to the wearing of street clothing. Tell us how not wearing a habit has changed your life.

Wearing a habit during the early period of my life had a two-fold effect on me. First, I was always conscious of the fact that I was a religious and wherever I went people recognized me as someone they could ask for advice, for prayers, and for help. Living in a community with so many sisters and apart from so many external events made me more conscious of the fact that the important goal of my life was the growth of my spiritual life which was encouraged daily by those with whom I lived.

But there were difficulties in wearing a habit. I have experienced a situation in the station and on the bus where people who were inebriated would scream at me for wearing a religious habit or belonging to a religion. Other people would come up to me for monetary help or sympathy and tell me why they were like they were because of sisters who taught them. When we started a Catholic school in Georgia, people would not walk on the same side of the street with a sister.

Today we do not wear the habit, and I face an entirely different situation. We are not recognized by many people as religious, even though many people in airports will come up to me and ask if I am a sister. I am not sure how they know, but this has occurred often. What is very noticeable is that I am not seen as extrinsically different from other people. I have become one who is seen as a human person

Habits Eternal

Colonial Maryland was a refuge for many oppressed Catholics. Although they couldn't vote here between 1719 and the American Revolution, many did prosper. (And, of course, no woman could vote nationally in America until 1920, regardless of her religious beliefs—but back to our story.) Maryland's Saint Elizabeth Ann Bayley Seton (1774–1821) of the Daughters of Charity was recently canonized, and Mother Mary Elisabeth Clarissa Lang (1794–1882) helped found the Oblate Sisters of Providence in 1831. Each female religious order had its own habit meant to emphasize modesty, identify religious status, and promote respect. Amid sweeping reforms in 1952, Pope Pius XII allowed nuns to update their traditional habits. Designers jumped on the idea. Here was a whole new market. In New York City, Hattie Carnegie designed a simple black habit for the Society of Christ Our King just as the ladies who lunch were buying their own simple little black cocktail dresses from the same designer. In 1960, Christian Dior created chic new outfits for nuns in France. In New York City, Bergdorf Goodman also offered a line of fashion-forward habits in the early 1960s.

with dignity rather than with a function to perform. Hence, I am becoming more aware of the fact that my intrinsic life must reveal my worth and not my extrinsic behavior.

What is your earliest memory of being intrigued by some subject in the humanities?

My earliest memories were in a philosophy class in college when I was fascinated by the teacher who explained the meaning of philosophy as a love of wisdom. How I have pondered that statement since that time and how many times have I shown the students how they can understand the meaning of their lives through the study of philosophy.

What is the most important thing you have learned from the humanities?

The most important thing I have learned from the humanities is a deeper understanding of what it means to be a human being. Writers and artists have pointed out not only the great suffering as well as the joys that accompany a human being in life but also the depth of inner beauty that comes from accepting our role in life.

Do the humanities help you deal with the human inevitability of living, growing older, and then dying?

Definitely, because they have made me aware of certain facts: that physically we are not better in old age but if we study the humanities seriously we will find that we can grow spiritually and intellectually in a way that will bring great happiness to our life and prepare us for our death.



Does learning about how people lived in the past help living in today's world?

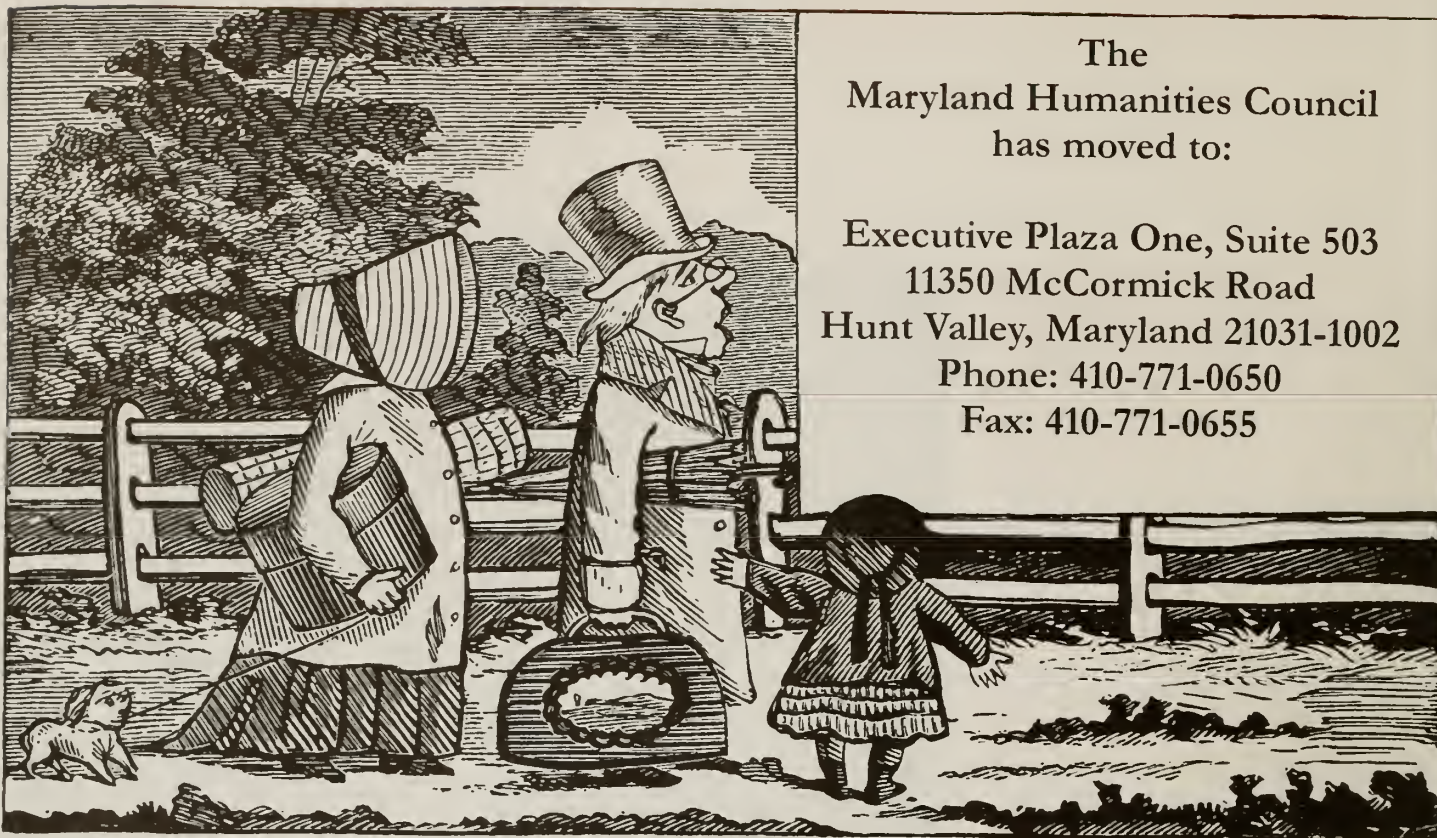
Definitely, because it helps us to understand the mistakes of the past and how to try to prevent them in the future. It likewise offers us the timeless questions that are still to be pondered and the rejection of timely questions that have no meaning today. It also opens up for us new questions and new answers in a new age.

Do the humanities make us more understanding human beings?

Yes, because when we understand the dignity of a human being we begin to be more aware of the mystery of our being, and the being of others, the gift of thinking and choosing that is solely ours in creation and the happiness that we can give to others by our very being.

Two Americans in Paris

When Chicago born Mainbocher traveled to France as part of the ambulance corps in 1917, he longed to become an opera singer, but the loss of his voice turned him toward fashion. He edited *Harper's Bazaar* and French *Vogue* before opening the first haute couture house ever run by an American in Paris. He called his couture salon "Mainbocher." When King Edward VIII of England gave up his throne to marry the twice-divorced Baltimore matron, Mrs. Wallis Warfield Simpson, they chose the American Mainbocher to design the trousseau and wedding gown. Wallis Warfield Simpson felt that Dior was too haughty and Schiaparelli was too common. Choosing Mainbocher would shock the establishment once again. After the Duke and Duchess of Windsor were married in Monts, France on June 8, 1937, the grey-blue color that Mainbocher created for the wedding gown became the rage of Paris fashion. The designer named the color "Wallis Blue." Before the war in 1940, Mainbocher returned to the United States and opened a salon in New York City where he stayed until 1971.



The
Maryland Humanities Council
has moved to:

Executive Plaza One, Suite 503
11350 McCormick Road
Hunt Valley, Maryland 21031-1002
Phone: 410-771-0650
Fax: 410-771-0655

Maryland

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Maryland Humanities Council
Executive Plaza One, Suite 503
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Hunt Valley, MD 21031-1002
(410) 771-0650
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